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ORGANIZATIONAL ASPECTS OF TEXTS AND CRITICAL READING AWARENESS

por

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ABSTRACT

ORGANIZATIONAL ASPECTS OF TEXTS AND CRITICAL READING AWARENESS

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Recent years have seen a number of different approaches being placed on text analysis. Many of these studies keep a traditional focus on levels of grammar, lexis, cohesion, and textual structures. However, little research has been carried out concerning the text as a social action and its interface with textual genres. In addition, little attention has been given to critical reading awareness (CRA), which enhances readers' understanding of meanings of discourses. In order to contribute to the studies that go beyond the traditional analysis, this study investigates three aspects concerning written texts. They are text structure focusing on the Situation-Evaluation pattern, textual genre, and critical reading awareness. These aspects were chosen due to the interface that exists between them and mainly to the important role they exert in society. In order to demonstrate their relation and importance, relevant concepts about each one are presented. Besides, this study offers an analysis of a situation-evaluation text pattern, of the genre of advertisement, under a critical reading awareness perspective. This analysis suggests that the integration of text structure, genre, and CRA in the reading process can help readers' perception and production of communicative events. Moreover, this integration can also serve readers as an opportunity to learn to notice and weigh the cultural, gender, social, economic, and political contexts in which they are (inter)acting, and as conscious basis for promoting changes.

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RESUMO

Recentemente tem-se presenciado um certo número de abordagens diferentes em relação à análise textual. Muitos desses estudos mantém um enfoque tradicional na gramática, léxico, coesão e estruturas textuais. Contudo, pouca pesquisa tem sido executada a respeito do texto como uma ação social e sua interface com gêneros textuais. Além disso, pouca atenção tem sido dada à conscientização da leitura crítica (CLC), a qual proporciona um melhor entendimento dos significados dos discursos. A fim de contribuir com os estudos que vão além da análise tradicional, o presente estudo investiga três aspectos concernentes a textos escritos. São eles a estrutura textual enfocando o modelo Situação-Avaliação, o gênero textual e a CLC. Esses aspectos foram escolhidos devido à interface que existe entre eles e principalmente devido ao papel importante que excercem na sociedade. Com o intuito de demonstrar sua relação e importância, conceitos relevantes sobre cada um são apresentados. Além disso, este estudo oferece uma análise de um texto com a estrutura Situação-Avaliação, do gênero de propaganda, sob uma perspectiva da CLC. Essa análise sugere que a integração da estrutura textual, gênero e CLC no processo da leitura pode ajudar na percepção e produção de eventos comunicativos dos leitores. Além do mais, essa integração também pode servir aos leitores como uma oportunidade de aprender a perceber e pesar os contextos políticos, econômicos, sociais, de gêneros e culturais nos quais eles (inter)agem e como base consciente para promover mudanças.

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CHAPTER I

INTRODUCTION

1.0- Preliminaries

Reading is one of the basic ways of acquiring information in our society and in academic settings in particular. An individual who cannot read well is at a serious disadvantage with respect to educational and, consequently, professional opportunities. Deficient reading is a problem of great significance in the realm of education. This problem has been investigated under a host of prospects. In some cases, mental or physical disabilities are cited, but more often reading problems have been associated with the inadequate development of a multiplicity of perceptual, linguistic, and cognitive processes (see, for example, Olson, 1973; Nelson, 1974; LaBerge & Samuels, 1974; Cohen & Freeman, 1978; Spiro & Meyers, 1984; Just & Carpenter, 1987; Daneman, 1991; Gagné et al., 1993).

Research on reading problems also directs some interest to text structure. Such concern has emerged since its identification could throw some light in the process of reading comprehension (Meyer & Rice, 1984; Pearson & Camperell, 1994). Within the scope of an integration of understanding and text structure, we are provided with a number of research studies and empirical evidence. Most of this research, however, is restricted to the relationship between text structure and recall. According to the experiments, knowledge of textual organization affects comprehension positively both

on native and nonnative readers (Kintsch, 1974; Rumelhart, 1975; Meyer, Brandt, & Bluth, 1980; Carrell, 1984a, 1984b; Meurer, 1987; Tomitch, 1996).

The awareness of text structure organization leads the reader not only to recall but also to identify items of textual connection (Halliday & Hasan, 1976; McCarthy & Hewings, 1988), genres (Paltridge, 1996), and their function in a social context (Fairclough, 1989; Meurer, 1997). This interrelationship of language and social structures can be drawn because each individual is a 'social agent, located in a network of social relations, in specific places in a specific social structure' (Kress, 1989: 5), and that social practices are articulated in language. Swales's (1990) concept of genre also shares this social perspective. He states that a genre is a rhetorical organization which represents relationships between members of a community and their social roles and goals.

1.1 The importance of conscious reading

Readers who are aware of the integrated set of processes used during the construction of a text, whichever genre it assumes, are more prone to make sense of and to participate consciously in the discourse practices they are part of. This relationship between the structures of texts, language use, communication, and socio-political structures is the concern of critical discourse studies.

Critical reading awareness (CRA) involves developing consciousness about language use, examining relations of power and how they are encapsulated in the

integrated set of processes. This direction in the study of language leads to a social perspective that embodies not only everyday social practices and the social institutions in which they occur, but also a broader ideological context.

Within the realm of discourse and language study and regarding the previous observations, I assume as relevant the development of a critically conscious reading in favor of an individual's full development. This practice is neither a constant in the educational realm nor in the school material for language teaching. Wallace (1989) raises the importance of guiding "readers to an awareness of ideological content...in a broader sense" (p. 61) in written texts and, on the other hand, she argues that EFL (English as a Foreign Language) students, in any sense, "tend not to be invited to draw on their experiences of literacy, or to articulate their understanding of it as a social phenomenon" (p. 61). This situation corroborates the interest of this study concerning the enhancement of critical reading awareness in the academic milieu.

1.2 Purposes of the study

The above mentioned panorama calls for reflection and urges for change in the course of some pedagogical approaches. The present research brings forward some aspects of the interface between text organization, genres, and critical reading awareness, concentrating on their interaction in a social context, from a pedagogical perspective. An analysis will be offered as a suggestions for such interaction. The research questions to be pursued in this study are:

1- How has the situation-evaluation text structure been described?

2- Does the situation-evaluation structure appear in combination with other patterns of text organization?

3- How does the situation-evaluation structure appear in the selected text to be analyzed in this study?

4- How can the complexity of the texts written under the situation-evaluation pattern be used to enhance critical reading awareness (CRA)?

In order to find answers to the questions above, the researcher will present a review based on selected discourse literature regarding text structure and its connection concerning text analysis, genre analysis, and critical discourse analysis (CDA). As a detailed analysis concerning the connection of the three aspects is very complex, I will only analyze one sample of a text of a given genre. It is worth mentioning that critical discourse studies are still evolving and there is no agreed-upon system for the description of discourse as proposed here.

1.3 Significance of the study

The outcome of this research may expose for consideration a subject that is of great relevance for reading pedagogy. The review of literature intends to offer a general overview of how text structure has been described, specifically the situation-evaluation pattern. Thus, it will be possible to organize and delineate a pedagogical profile of such scattered information, benefiting mainly busy teachers who can enhance text comprehension in reading classes. This study may throw some light on the effectiveness

of guiding teachers along the critical reading analysis through the choice of adequate materials to assign their students.

Finally, this study should supply teachers of EFL with new useful information about selecting appropriate source texts for students to work with in terms of identifying textual structures, for instance.

1.4 Plan of the thesis

This thesis is divided into five chapters. Chapter I introduces the reader to the problem to be investigated, its context of investigation, the objectives and research questions to be pursued, and the significance of the study. Chapter II contains a general survey of the relevant literature on text structure and on the pattern of situation-evaluation. In Chapter III, the concept of genre is described and an analysis regarding situation-evaluation in the genre of advertisement is presented. Chapter IV deals with the interaction of situation-evaluation structure with genre and CRA. And, finally, Chapter V contains the concluding remarks: conclusions, pedagogical recommendations, limitations of the study, and suggestions for future research.

CHAPTER II

TEXT STRUCTURE AND THE SITUATION-EVALUATION PATTERN

2.0 Introduction

In order to study the interaction between text structure, genres, and CRA throughout this research, I will first point out structural properties of texts in general. In this chapter therefore, I will present briefly different descriptions of texts and their structures in order to provide basis for the oncoming text analysis.

2.1 Text and discourse

Before presenting text organizational aspects, it is necessary to differentiate the meaning of text and discourse, as these concepts differ in connotation and both terms will be used throughout the remaining study. For this and for the purposes of this study, I will make use of existing insights grounded in theories of language that define language as a social phenomenon (e.g., Halliday, 1978; Kress, 1989; Fairclough, 1992a, 1995).

2.1.1 Concepts of text

Texts have been an old object of preoccupation and interest since Ancient Greece and Rome (e.g., *Aristotle's Rhetoric*, 1960). More recently, texts have come

under the scrutiny of different areas of knowledge like anthropology, sociology, philosophy, and psychology. In linguistics, a number of definitions have been presented (cf. for example, van Dijk, 1972; de Beaugrande & Dressler, 1981; Halliday & Hasan, 1976, 1989; Davies, 1995; Meurer, 1996, 1997) to provide an account of how texts can be identified as texts.

A text is considered as an instance of language in use, which has specific roles in specific contexts of situation (Halliday & Hasan, 1989). Halliday (1985) considers a text any medium of expression of living language that is doing some job in a context of situation. It means that a text is not just a clustering of words and sentences, but it is a unit with meaning and purpose. It is a product in the sense of a linguistic realization of individuals, and it is a process in the sense of semantic choices through the vast linguistic system according to the context of the situation. Then, a text is both an object and an instance of a social phenomenon.

Schiffrin (1994), although analyzing text in an oral channel, also proposes that text is the linguistic production and context (which can impose itself upon texts to different degrees and ways) is the social, cultural, personal environment in which the text occurs. Although she presents different approaches to the analysis of the text/context relationship, she concludes that all the approaches share the text-context interdependency view and that they differ in terms of focus, which may be on interpretability, background knowledge, and appropriate conditions of use.

Halliday (1985) and Halliday and Hasan (1989), considering a text the process and product of social exchange of meanings in a particular context of situation, invite us to ponder upon the importance of the process which leads to the product. The process is context dependent, and therefore encapsulated in the text as also pointed out by Schiffrin (1994). Halliday and Hasan (ibid.) propose three concepts to interpret the social context of a text. They are the *field*, the *tenor*, and the *mode*. The field is concerned with the nature of the social action, with what is happening in terms of action and goals. The tenor is concerned with who is taking part in the field, with the participants' nature, statuses, roles, and power. The mode is concerned with the role of language in a particular context, with its function and achievements in that context. This three-heading conceptual framework enables us to characterize the nature of a text, interpret the system that lies behind the process, and make predictions about the kinds of meaning that are to be exchanged.

A text, then, is a complex intertwined semantic unit that results from a multidimensional process, reflects a social-semiotic realization above the language and represents the processes of reality making and reality changing. Texts are produced and made sense of within specific discourse practices and also as part of specific social practices. The analysis of text, or language in use, is not independent of the analysis of the purposes and functions of language.

Language use represents a social and not an individual practice, and each individual is part of a social relation network (Kress, 1989), and every society has its specific practices, values, and meanings. The meanings of texts derive both from

meanings of discourse and meanings of genres that are being instantiated. This being the case, analyzing a text also involves analyzing genres and discourses. Fairclough's (1992a) framework for analyzing texts comprises four main headings of analysis, i.e., *vocabulary*, *grammar*, *cohesion*, and *text structure*. Vocabulary, or the broader term *wording*, represents the lexicalizing and signifying of the world, which, in its turn, is composed of different domains, institutions, practices, values, perspectives in different times for different people. Grammar, which deals with words combined into clauses and sentences, has as its main unit the clause (simple sentence). A single clause stands for ideational, interpersonal, and textual meanings and clauses in combination form complex sentences that need cohesion. Cohesion deals with the linking of clauses into sentences and sentences into larger units in texts. This linkage may be achieved through the use of conjunctions, repetitions, substitutions, and references, among others. And finally, at the top of this scale, comes text structure, which is concerned with the overall textual organizational properties of the message form.

This message form follows structuring conventions which, in their turn, derive from social conventions. It is convenient to explain that this external parameter reflecting different types of activities (e.g., sermons, interviews, songs) categorizes the genre of a text. Thus, focusing on patterns of text organization we will also be focusing on genres. After this first part concerning text, genre will be discussed in Chapter III.

2.1.2 Concepts of discourse

I will draw on Kress (1989), Fairclough (1992a, 1995), and Meurer (1996) in order to expose the concepts of discourse. The authors, in general, use the term *discourse* to mean a form of social practice by means of language use. To make this basic and common tenet somewhat more concrete I intend to unfold the features that surround it. The starting point of this account is the individual seen as a social agent who is part of a network of relationships in specific places in a social structure.

The individual is a social agent because s/he does not live in isolation and is part of a social group whose participants interact at a societal level, by means of relations which are specific to a particular social domain or institutional framework. The social structure constrains and shapes the discourse but, on the other hand, it is the discourse that contributes to the formation, shaping, reshaping, reproducing, and transforming a social structure, its norms, conventions, and values, for example. Each institution (the church, courtship, family, school) is characterized by its own properties, including linguistic forms as well. It follows that discourse is invested by ideology and power.

According to Fairclough (1995), ideology is a property of events. It belongs to discourses as a whole social event. Being present in discourses, it is possible to say that ideology lies in texts and cannot be read off from them. Language is considered to be a material form of ideology and to be invested by ideology. Thus, a text can be shaped by the ideological processes of discourse.

If discourse ideologically determines the way of producing texts in relation to persons, places, and events, we can also conclude that discourse reflects a difference of power relations between social groups, institutions or organizations. Such social practices may be economic, political, cultural, ideological, and discourse is involved in all of them. But the political dimension of discourse is perhaps the most important one to establish, sustain and change power relations and collective entities. The political and the ideological discourses are interdependent since ideology represents the meanings produced within power relations as an extension of power over power practice (Fairclough, 1992a). Ideology and power are not the scope of the current chapter; they were briefly mentioned here with the intention of demonstrating how broad the text-and-discourse topic is, and also to relate these ideas later on, in Chapter IV, to CRA.

Following Meurer's (1996) insights, I summarize the text-and-discourse topic of this section by saying that text is the linguistic production (may it be concerning the topics, objects, structures of texts) of individuals who share membership in a particular social institution. Such institution, in its turn, has its own principles, meanings, and values, which are the guidelines for the kind of language to be used concerning forms, contents, and functions. This behind-the-text set, which is articulated in language in systematic ways and directly influences the makeup of individuals, is discourse. Institutionalized discourse practices bear different accounts of reality and therefore texts will vary greatly according to the discourse they are representative of.

It is necessary to consider other features of texts in order to form a broader idea of its constitution. For this, I will present now relevant aspects about textual organization. And it will be by focusing on patterns of text organization that this section will provide information for the oncoming analysis.

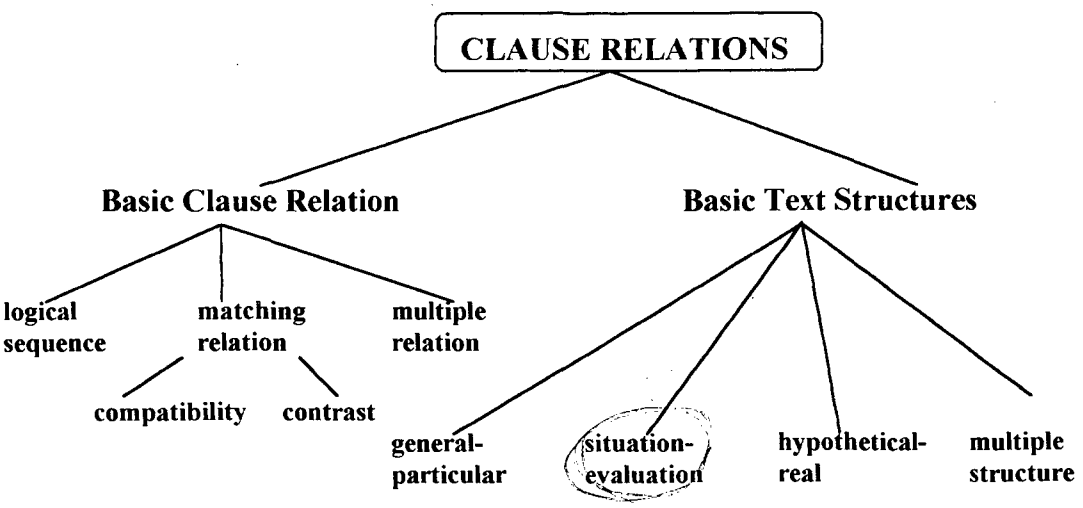
2.2 Text structure

A reader performs two simultaneous tasks, among many others, during the reading of a text. S/he both interprets the linguistic choices (grammar and lexis at a microstructural level) and infers connections due to the identification of typical patterns of clause relations (at a macrostructural level) (Vasconcellos, 1997). For the purposes of this study, I will now focus on the latter. Clause relations are divided into two main categories of relation between a membership of clauses –*basic clause relations* and *basic text structure* (Winter, 1994). Each category can be found in the structure of each other and both can form complete structures.

Basic clause relations are relations between adjoining clauses in the same context and they are subdivided into two other main categories, i.e., *logical sequence* and *matching relation.* The former, at its simplest, is concerned with the sequence of events. In the following example (Winter, 1994: 53) it is possible to notice that the two clauses are related in a logical sequence by the conjunct 'thereafter': "After 10 moves or so, the men chose cooperation and *thereafter* rarely changed course". The matching relation category is concerned with comparison or matching of one particular element, event, process, etc. to another element, event, process, etc. When the focus is on

similarities, the matching relation is called *compatibility*, for example, "The symbols *seem easy to the point of glibness. So does* the scepticism that repeatedly informs them" (Winter, 1994: 51) .When it is on differences, the matching is named *incompatibility*or *contrast*, for example, "No Russian *wants to conquer the world.* Some Americans *do*, on the best crusading grounds" (Winter, 1994: 51). When the two main subtypes of the *basic clause relation* are present in the same pair of clauses, there forms a third subtype. It is called *multiple relation,* for example, "*If* the Russians *were not to blame, then* the Americans *must be"* (Winter, 1994: 54).

Basic text structures constitute the linguistic context for the interactions of the *basic clause relations*. There are four commonly occurring macro patterns of text structures we shall consider, namely, *situation-evaluation*; *hypothetical-real*; *multiple structure; general-particular*. I will firstly and briefly describe the *hypothetical-real* and *general-particular* patterns, then concentrate on the *situation-evaluation* one, and follow this with the *multiple structure*. The following detail tree summarizes the points mentioned above:



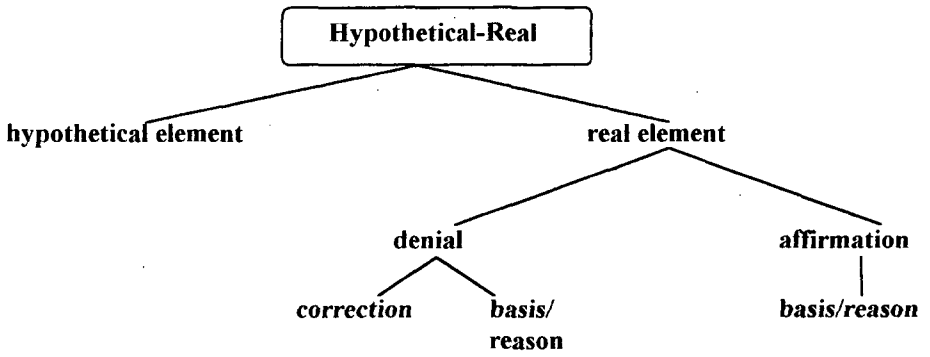
2.2.1 Hypothetical-real and general-particular structure patterns

I will follow Hoey's (1983), McCarthy and Hewings's (1988), and Winter's (1994) definitions to present an account of these patterns. The hypothetical-real structure is a binary relation between a hypothetical situation and an evaluation of a probable reality concerning that situation. This relation is a basic textual pattern to illustrate the writer's reaction to the meaning of somebody else's or his/her own statement included in his/her discourse. The hypothetical element merely reports the statement that is to be affirmed or denied as the truth. The writer offers a conjecture that may be compatible with reality, but the reader does not yet know whether the writer supports or refutes that view. For instance, "I always thought *that academic litigation was a peculiarity of modern America*, but *no*." (Winter, 1994: 64, the author's emphasis). The verb 'thought' signals a hypothetical member and the coordinator 'but' with the negator 'no' announces that the previous clause is not true.

The *real* element presents the writer's own view, the *affirmation* or *denial* as true. The affirmation pattern can be composed of two members, the *affirmation* of the hypothetical situation and the *basis/reason* for supporting that affirmation. In the affirmation pattern, the structure typically reveals a similarity between the two perspectives, as opposed to the denial pattern, which carries a controversy.

The denial pattern can be composed of up to three members, the *denial* of the hypothetical situation, the *correction* for that situation, and the *basis/reason* for the denial and correction. This way the real element changes the hypothetical situation into

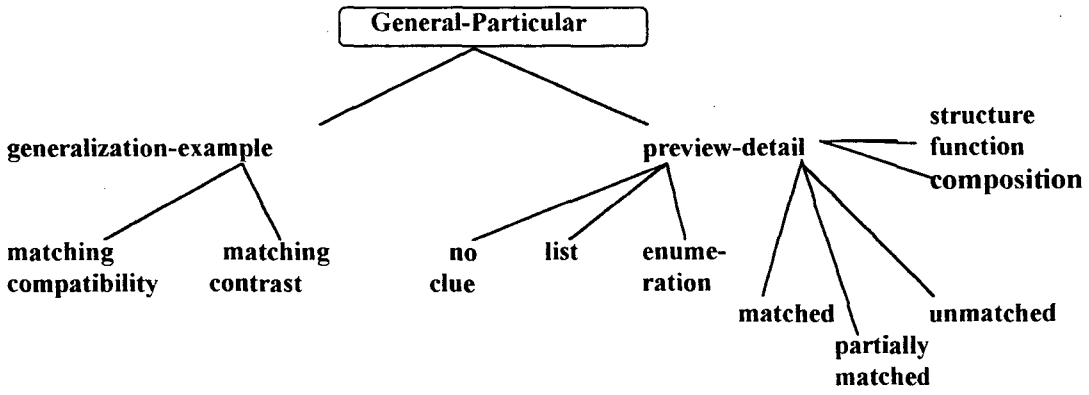
a real situation. And it is by means of lexical items that the hypothetical element is signaled (e.g., assumption, belief, claim, illusion, expect, guess, imagine, think). Evaluation words signal the real element (e.g., dismiss, dispute, lie, rebut, wrong, false; confirm, concur, real, right, true). This pattern is common in letters and articles and can coalesce with the situation-evaluation pattern and originate the so-called multiple structure pattern. The following detail tree illustrates this first pattern of text structure



The authors mentioned earlier in this section will also serve as the ground for the discussion of the *general-particular* pattern now on focus. This pattern is also of a binary relation. Its overall structure consists of a generalization, which is unclear or unspecific like universal truths, and more particular information regarding that generalization, for example, "(1) The tests of fitness are those that measure stamina and involve rhythmic movement for sustained periods. (2) But people differ in the amount of physical effort they need to make to achieve a reasonable level of fitness. (3) For instance, men must work harder than women; older people should take things more easily" (McCarthy & Hewings, 1998). Clause (2) presents a generalization and clause (3) provides examples for the generalization.

The general-particular relation matches for similarities or differences and, being this the case, we can identify two subtypes of this relation. They are the *generalization-example* type and the *preview-detail* type. Further specific statements frequently follow a generalization in order to exemplify that generalization. The examples are matching sentences of compatibility, normally signaled by a conjunct such as *for example* or *for instance*, or of contrast relation, signaled by *while* or *on the other hand*, for example.

The *preview-detail* subtype of the general-particular relation consists of the preview member that may present no clues concerning the relation with a subsequent detail member, or it may present clues in form of listing details, or even in form of enumerating them. The details in this relation may be *matched, partially matched,* or *unmatched.* Besides this matching relation, details are made up of distinctive types, i.e., *structure detail, function detail,* and *composition detail* types, which provide details (information) for a previous preview. It is common to find out that some members of this relation can have a duality of function. A single sentence may function both as an example to another generalization and as generalization which is exemplified by itself (for examples, check Hoey, 1983). A detail tree of the general-particular pattern of text structure looks like this:



2.2.2 Situation-evaluation structure pattern

This section outlines the basic text structure pattern *situation-evaluation,* commonly referred to as the *problem-solution* structure. Hoey (1994) comments upon previous work on the problem-solution structure that seems to date from the late 1960s. In his overview of the subject he mentions Labov and Longacre's (ibid.: 27) structure identification for narratives in a model similar to problem-solution; Van Dijk's (ibid.: 27) setting-complication-resolution-evaluation-moral pattern for narratives and introduction-problem-solution-conclusion for scientific discourses; Grime's (ibid.: 27) recognition of problem-solution structure in fairy tales and scientific writings; and Hutchins's (ibid.: 27) more delicate description of the problem-solution structure also in scientific texts. Hoey explains that although the aforementioned linguists were aware of the existence of the structure, they could not be more specific concerning its details, component parts, and identification. Last, he cites Winter's (ibid.: 27) successful question technique for revealing such structure and for serving him (Hoey) to expand and systematize that prior attempt.

Hoey (1979) defines the problem-solution pattern as a "structure made up of a situation requiring a response and a response to that situation which is evaluated as either successful or otherwise" (p.78). A point worthy of note is that every text relates to a given situation that we are reading/talking about which says something about facts and realities in the world. Given that *situation,* it is also expected that its author will issue an opinion or attitude about it, i.e., an expression of what s/he thinks or feels about that situation, in fact, an *evaluation.* According to Winter (1994), this situation-

and-evaluation expression can be the minimal basic written structure of two simple clauses. One answers the question "what are the facts?" and the other "what do you think of them?" Hoey develops it into a more complex structure composed of the following elements: *Situation, Problem, Solution or Response,* and *Result* and *Evaluation.* This pattern is common in advertisements, scientific discourse, short stories, and novels, for instance. Hoey (1979) analyzes Winter's artificial discourse to explain this pattern and I present it here as a model of this pattern: "I was on sentry duty. I saw the enemy approaching. I opened fire. I beat off the enemy attack" (p. 11). This example illustrates, respectively, a situation, a problem, a solution (response), and a result.

This four-part structure can be identified by projecting the text into a dialogue (Hoey, 1994), making use of questions such as: "what is the situation?", "what is the problem?", "what is the solution?", and "how successful was the solution to the problem?". The element *situation* simply provides the situation for the discourse, i.e., what or who is the text about – the participants and the topic likely to be developed. The element *problem* consists of an aspect of a situation that expects or requires a response or solution. The element *response* is made up of some activity that comes as a result of the situation that requires a response, although this response may not be a solution. According to Hoey (1983), while all *solutions* are responses, the opposite is not always true. A solution carries a positive evaluation, while a response may not constitute a solution. It may be neutral regarding its success. Besides, if a response is evaluated negatively, it usually needs another response and the cycle problem-solution starts again.

The answer to the last questions refers to the *result* and *evaluation* of the response given to the initial problem. The result can be a neutral statement of non-evaluated detail and the evaluation can be unspecific. The evaluation may be a negative evaluation and an alternative solution may be introduced creating this way a recursive structure, which may be potentially indefinite, as exposed by Coulthard, (1994: 9):

Situation
Problem
Solution
Negative → Evaluation = Problem
Solution
Negative → Evaluation = Problem
Solution
Evaluation

McCarthy and Carter (1994) state that a positive evaluation is the element that marks the completion of the problem-solution pattern, although more complex patterns may occur where solutions are rejected or partially accepted. The offer of potential solutions can be repeated until a final positive evaluation is presented. Winter (1994) claims that "The quality of an Evaluation may depend on the quality of the Basis/Reason offered for it." (p. 57). The basis or reason element justifies the evaluation that, in its turn, is the key element to complete the problem-solution pattern.

2.2.2.1 Signaling, cohesion, and coherence in text patterns

It is necessary to observe that text structure patterns, such as situation-evaluation, are linked to the text macrostructure hierarchy, while basic clause relations are likely to occur at the microstructure. Hoey (1983) states that texts are organized "at

least in part in a hierarchical manner" (p. 53), and they may be made up of clause relations in a sentence or group of sentences (at a micro-level), which are themselves members of large clause relations paragraphs (at a macro-level), which are in turn, members of an overall relation, i.e., a pattern. The occurrence of rhetorical relationships helps readers to perceive the structure of a text. Readers may identify signaled relations at the micro and macro levels, interpret them through signaling mechanisms, and construct meaning.

The signaling mechanism developed by Hoey (1983) explains how these relations can be interpreted by readers. Since a text contains a set of clause relations whose occurrence follow three main categories, viz., logical sequence, matching relations, and multiple relations (mentioned above in section 2.2), which by means of signaling establish a relation in text and determine its structure pattern, signaling can be seen as a linguistic interface between readers and writers. The author presents three main types of signaling: a) *grammatical signaling* – refers to the presence of subordinators and/or conjuncts; b) *lexical signaling* – refers to signals concerning a relation before, during, or after a given point or event in the text; and c) *repetition signaling* – refers to five different groups: 1) simple repetition (of words without alteration); 2) complex repetition (of words with change of grammatical class); 3) substitution (personal/ demonstrative pronouns or/and adverbs); 4) ellipsis (recovery of a missing element), and 5) paraphrase (same idea with different words). Summing up, the discourse that is taking place signals its structure through some of the signaling and the occurrence of such signaling provides basis for the understanding and recognition of specific text structures.

When talking of interpreting items and understanding them, we also speak of cohesion. Cohesive items are clues or signals that can help in the interpretation of the relations between segments in the text. They help create relations across sentence boundaries or clauses of the text and items that are related. Coherence is the feeling that a text " 'sticks together' as a unit" (Hatch, 1992: 209). For a text to be coherent, it needs to be cohesive; but cohesion is only part of coherence. Coherence is created by the reader as s/he reads a text, tries to make sense of it, and interprets it. The interpretation is based on the reader's activation of his/her experience of the world, inferences, and constant interpretation assessment. In making these cognitive links the reader is not only perceiving cohesive items, s/he is creating coherence (McCarthy, 1991).

The vocabulary used to promote cohesion between segments of a text, phrases and whole sentences also has a broader textual function; it signals the textual pattern being realized. This common signaling vocabulary is also referred to as *text/discourse-organizing words* and they often contribute to the reader's awareness of the pattern in practice (McCarthy, 1991). To provide readers/ students with examples and detailed analysis of such signals is to enhance their awareness of the power of certain words that are used to control and represent the structures of texts.

However, a single word seems not to have much independent meaning. It can point forwards or backwards and readers must look at other parts of the text to fill it with meaning. McCarthy and Hewings (1988) explain that signal words are like pronouns. While pronouns refer to nominal groups, signal words refer to text segments. A segment may be a phrase, a clause, a sentence or group of sentences, or even a whole

paragraph. A segment can be isolated and labeled according to the relationship between any two bits of text. McCarthy (1991) states that certain textual patterns are ingrained as part of our cultural knowledge and that "These patterns are manifested in regularly occurring functional relationships between bits of the text." (p. 28). This relationship approach is best explained in Hoey's (1983) work (mentioned above in section 2.2) on clause relations as represented by the two basic categories: logical sequence and matching.

Signals concerning the pattern of this study – situation-evaluation – that often occur in such environment include the following items:

- situation: an introduction: *one of the..., in the past..., the parents of.., British schools...*
- problem: a consequence of the introduction: *problem, concern, dilemma, snag, obstacle, drawback, difficulty;*
- solution: a proposal of a solution to the problem: *find a way, discover, change, come up with, examine, replace;*
- result: a consequence of the solution: *answer, effect, outcome, confirm; result; solve;*
- evaluation: an opinion about the result: *succeed, (un)successful, overcome, confirm, conclude, (in)effective.*

There are lists of general text-organizing words provided by linguists (cf., Winter, 1978 & Francis, 1986 cited in McCarthy, 1991; Jordan, 1984; Carter & McCarthy, 1988, for example), however, they are limited and non-contextual. They may serve as examples, but not as definitive signals to guide interpretation. Besides these general words that

signal text structure, the author can use signals to indicate that some parts are more significant than others, e.g., the *central/minor/crucial* problem, or a *lasting/possible/difficult* solution. This perception helps the reader identify main ideas and secondary ones (McCarthy & Hewings, 1988) and even embedded patterns. The study and perception of text-structuring words can offer the reader some practice in predictive skills in reading.

2.2.2.2 Previewing and predicting

Lexical signals can trigger in the reader the phenomena of *preview* and *prediction*. In the phenomenon of preview part of the structure of what is about to occur is given in advance (Hoey, 1979). If the text reads 'this problem will be *solved...*' the reader anticipates that a solution is about to be presented. Prediction, according to Tadros (1985), involves signals that commit the writer to produce a certain kind of discursive act in order to fulfill the expectation raised at another point in the text. Prediction establishes interaction within the text and helps organize the text.

Tadros's (1985) predictive model is of a binary and hierarchical fashion. Hierarchical because it includes in its units of analysis the notions of *pair, member* and *sentence*. And binary because each unit of analysis consists of two parts: a *predictive* item (V) and a *predicted* item (D). A V item carries signals that set up a prediction and the D item fulfills that prediction. Tadros (ibid.) describes six main categories of prediction within the model, which are: *enumeration, advance labeling, reporting, recapitulation, hypotheticality,* and *question*. Meurer (1998) adds a seventh type,

contradiction, which had not been reported before. All categories follow the predictive model just commented (pair, V and D members, sentence) and present a signal which commits or detaches the writer from the text.

Tadros (1985) is also concerned with the interrelation of possible complex patternings present in the structure of the pairs and classifies these patternings as *discontinuity, embedding,* and *overlap*. This model is not directly related to the situation-evaluation pattern, but it can help readers identify, for example, in the 'situation' element a signal (V member) that predicts enumeration (D member) in the 'problem' element. However, due to purpose and space reasons the model will not be described here, except for this example: "There are two advantages to the derived from this method of expansion: It enables 'new blood' to be introduced into the business and it makes possible an increase in capital" (Tadros, ibid.: 20). The first sentence represents the V member and the other two the D members. For a complete description of them, see Tadros (ibid.).

2.2.3 Multiple structure pattern

This pattern is the last of the series of the basic text structures mentioned in section 2.2. Not all discourses thoroughly fit into one specific text structure pattern. There are discourses where one text structure can coalesce into another combined structure. Winter (1994) presents a combined structure of situation-evaluation and hypothetical-real patterns. The situation element represents two matched hypothetical situations that are contrasted through a comparative denial. In the example Winter

presents, the evaluation element turns real one of the hypothetical element and reduces the other to a meaningless contrast. As this example and its analysis are approximately one-page long, I will not present them here, but can checked on Winter, 1994: 65).

This chapter presented a general overview of text and discourse related subjects according to the purpose of this study. It offered a difference between text and discourse within theories that consider language as a social phenomenon. After that, it presented concepts of textual organization and concentrated on text structure at local and global levels. I now turn to the concept of genre and to an illustration of analysis concerning a given genre characterized by the use of the situation-evaluation pattern.

CHAPTER III

GENRE ANALYSIS AND THE SITUATION-EVALUATION PATTERN

3.0 Introduction

In the first chapter I pointed out that one of the main concerns of this study refers to the widely used situation-evaluation text structure and its connection to genres. As this study takes on basically a theoretical and descriptive status, this chapter starts with an attempt to define genre within the social aspect of language, as cited in the previous chapter. The need to define genre is due to the existing interface between genre and text. The remaining of this chapter will present an analysis based on the linguistic and socio-cognitive aspects commented so far.

3.1 Genre and text analysis

Considerable attention has been given to genre analysis as an approach to text analysis. This is understandable considering that each text happens in a social context and carries with it some influence of that context. It means that a social context exerts power over the choice of vocabulary and structure patterns of a text according to the context where it occurs. Thus, external criteria determine the genre of texts. In fact, the communicative purpose of the text is a defining feature by which a genre is distinguished from other genres, e.g., journal articles, recipes, manuals, business letters, songs (Dudley-Evans, 1994). Before going on with genre-based approaches, it is

necessary to establish the difference between both *genre* and *text type*, and *genre* in applied linguistics and in literary criticism.

3.1.1 Genre, text type, and literature

The distinction between genre and text type is emphasized by Paltridge (1996), who draws on Biber (1988), Dudley-Evans (1989), and Richards et al.(1992) (all cited in Paltridge, ibid.). The author points out that the term genre has been conflated with the term text type, but that it is important to perceive the difference mainly in relation to language learning. The term text type refers to groups of texts whose similarities are related to linguistic forms, irrespective of genre.

Winkler and McCuen (1995) and Meurer (in press) refer to text types as *rhetorical modes*, which, in turn, represent pre-existing structures and textual functions for organizing thoughts. Winkler and McCuen consider the rhetorical modes in relation to writing abilities and they present eight different modes: narration, description, definition, comparison/contrast, division and classification, examples, causal analysis, and process.

Meurer (ibid.), on the other hand, relates the rhetorical modes to textual genres. For Meurer, rhetorical modes are strategies that serve language organizational purposes, but generally without the same communicative functions associated with specific textual genres. Due to the organizing function of the modes, a text frequently contains more than one of them. The author, drawing on Longacre and Virtanen (in Meurer:

ibid.), presents and explains five different modes: (1) narrative: tells a story; (2) expository: explains or describes something; (3) hortatory (or behavioral): influences conduct; (4) procedural: tells how to do something; and (5) argumentation: argues for a point of view.

Meurer (ibid.) states that the typical individual rhetorical organization of a text and the peculiar function of a text are the elements that characterize a genre. He also comments that while there are as many genres as social practices, the rhetorical modes are just a few. Paltridge (1996) explains that genre and text type represent complementary, though different, perspectives on texts.

Paltridge (ibid.) mentions examples of text types with different rhetorical structure. He cites Meyer's (1975, in ibid.) text types concerning expositions, viz., time order, collections of descriptions, comparisons, and cause-effect. The author also cites Hoey's (1983, in ibid.) four basic text structure: problem-solution, general-particular, matching contrast, and hypothetical-real (described in Chapter II). He goes on with Crombie's (1985, in ibid.) problem-solution and topic-restriction-illustration types. Hedge (1988, in ibid.: 238) is referred to with categories such as static descriptions, process descriptions, narratives, cause-effect, discussions, comparison and contrast, classifications, definitions, and reviews.

Paltridge (1996) presents examples (based on the work of Hammond et al., 1992) of genres and text type categories and comments that a single genre can be formed with coalesced text types, such as exposition and problem-solution. The

following table contains examples of genres and text types, according to Paltridge (ibid.: 239):

Table 3.1

Genre	Text type
Recipe	Procedure
Personal letter	Anecdote
Advertisement	Description
Police report	Description
Student essay	Exposition
Formal letter	Exposition
Formal letter	Problem-Solution
News item	Recount
Health brochure	Procedure
Student assignment	Recount
Biology textbook	Report
Film review	Review

Different genres can be linguistically similar and share the same text type, and identical genres can be linguistically different and even be associated with more than one text type. The term genre has largely been associated with literary texts within the literature environment. However, this term is not limited only to literary practice; its concept has expanded and has been employed in different areas according to the type of communicative event, such as lectures, jokes, films, music, sermons, and stories among others (John, 1990). It is characterized according to its function, rhetorical organization, and social context (Meurer, in press).

After this previous, brief but necessary enlightening concerning genre and text types, I turn now to the concept of genre under a social perspective.

3.1.2 Genre approaches

Language production can be either written or oral and it may appear in the format of innumerable genres. They are innumerable because individuals take part in innumerable personal and public social activities, such as everyday dialogues, telephone conversations, and business transactions.

It is possible to find several definitions of the term *genre*, but the one I consider adequate to the purpose of this study was given by Bakhtin (1979). The author refers to the term considering the interaction of human beings in different social contexts and the rules created by them to be followed within those contexts. Such rules govern not only social behavior but also linguistic choices concerning language production in specific contexts for specific reasons. Hence, a genre can be seen as a set of rules constituting patterns to be followed when producing language in special contexts, and these rules are defined by the members of a determined social context. The existing patterns, however, are not fixed models to be copied since the language used in texts may vary as a result of socio-cultural interactions proper to a certain audience, place, time, and purpose.

Johns (1990) argues that the knowledge of the notion of genre and of genre analysis can assist individuals in developing a deeper understanding of texts and in producing coherent texts. This can occur due to the fact that individuals will have to regard and be aware of the cognitive and socio-cultural aspects that characterize the production in question. The socio-cultural context of production of a specific text encapsulates the social roles/functions of writer/speaker, reader/listener, the place and

time where the text takes place, and the purposes to produce the text. This analysis enables individuals to characterize the respective genre. Only after this examination should individuals analyze the language used to create a text since linguistic elements are a result of choices made by a community to create their texts under the socio-cultural aspects involved in the interactions.

It should also be added now that, although genre and source may coincide, both concepts do not equate. Davies (1995) explains that newspapers can be considered as a genre with the main social purpose of reporting and commenting on current events. But, as newspapers enclose other classes of texts with other more specific social purposes, they are both a genre and the source of identifiable genres such as editorials, economic reports, advertising texts, and cartoons.

With an attempt to organize genres for a pedagogical purpose, a group of linguists from Geneva, namely Bernard Schneuwly, Joaquim Dolz and Jean Paul Bronckart (cited in Gazotti, 1999: 15), separated genres into groups based on texts with similar characteristics. These groups are related to *reporting* experiences and facts, e.g., biography, diary; to *tell* stories, e.g., fairy tales, science fiction; to *argue* for something, e.g., debates, editorials; to *expose* something, e.g., conferences, reviews; and to *describe actions*, e.g., instructions, recipes. The authors prioritize the awareness of socio-cultural aspects that characterize genres over the linguistic ones. Following their approach, teachers should, at first, determine what their students know about genre and what they need to learn; then examine the social process, and at last the linguistic components.

This view of connectedness of linguistic and social processes was previously mentioned in Chapter II (2.1.1 Text and discourse) and now I intend to recollect that assumption and link it with genre approaches. Kress (1989) affirms that linguistic and social processes are connected. The author includes in this relation the categories of discourse, text (discussed in Chapter II), and genre. For him, discourse is a set of systematic ways of language production representing the meanings and values of institutions and social groupings. Discourses and individuals do not exist in isolation. The interaction of individuals and culture transmission are formed and expressed in verbal texts. Hence, understanding the constitution, construction, reasons, and effects of texts means understanding the process of linguistic expression and social meaning.

According to Kress (ibid.), texts are relevant units of language determined by manifestations of discourses and genres. Both discourse and genre derive from structures and processes of a society through which life is carried on; discourse, from larger social institutions and genres, from conventionalized social occasions. Therefore, discourse meanings are about the nature of institutions they proceed from, and genre meanings are about the conventional social occasions they serve.

The point that emerges here is that both a text and its respective genre reflect differences of power and knowledge in social interactions. The text and genre will be determined in relation to the function they will serve. According to Platão and Fiorin (1990: 13), a text is neither a piece in isolation nor the individual manifestation of its producer, but the means through which its producer establishes a position or

participates on a broader debate at a societal level. That genre is related to social interactions is already clear, thus, it is now time to turn to approaches to genre analysis.

3.1.3 Models of genre analysis

The aim of genre analysis according to Henry and Roseberry (1998) is threefold, i.e., identify how the series of segments of a text, or moves, are organized in a given genre (its rhetorical organization), identify the linguistic features that realize the communicative purpose, and explain these choices regarding the social and psychological contexts involved. As a whole, this kind of approach determines the generic structure (GS) and linguistic features of genres. A theory of GS is offered by Halliday (1978) and Hasan (1989) as an attempt to interpret the properties of genres. The authors keep a more form-oriented perspective in terms of the rhetorical patterns of language in response to a context.

3.1.3.1 Hasan's generic structure

Halliday (1978) refers to generic structure within the concept of register as "the semantic patterning that is characteristically associated with the 'context of situation' of a text (p. 133). In this sense, register is considered as a variety of language that conforms to a variety of situation that depends on the context of situation. The configuration of the context of situation can be defined through the contextual variables of *field*, *tenor*, and *mode*. *Field* refers to what social activity is taking place and to what purpose language is serving within such context; *tenor* to the relationships of whom is

taking part, and *mode* to the role language is playing to organize texts and what means of communication is being used. All the three variables taken together determine the register.

These variables are the features of the contextual configuration (CC) which, in its turn, plays a central role in the structural unity of the text. As Hasan (1989: 56) puts it, once the CC is established, it is possible to make certain predictions about text structure considering what and where elements must and can occur and also how frequently they can occur. This way, a text can be regarded as a potential exemplar of a specific genre. Hasan (1989) argues that a CC can predict both the *obligatory* and *optional* elements of a text structure as well as their sequence and interaction.

Obligatory elements are the necessary components for any text to be seen as fulfilling the communicative purpose of the genre in a given CC. They occur in a specific order and their occurrence is predicted by contextual elements, which altogether define a genre. Optional elements, on the other hand, are variable elements chosen by the writers who consider them to contribute to the effectiveness of the communication purpose of the text. Their occurrence is usually associated with a given genre, but it is not a necessary condition, and it is predicted by a contextual element that is non-defining for that genre.

As explained by Hasan (1989), CC provides clues to the understanding of text meaning and function since some specific features in context correspond to elements in text and as such, provides basis for configuring a General Structure Potential (GSP).

GSP is the configuration of verbal expression of a CC, i.e., the total range of obligatory and optional textual elements of a genre and the order they occur applied to a text in a given context. The context influences the choice of words and structures the writers use, and is the basis for explaining why texts use the linguistic pattern they do.

It is significant to notice that a text encapsulates a plurality status concerning meanings. It makes meanings about a reality (the field) that is realized by an *ideational* metafunction. It makes meanings about the writer's attitudes to the topic and role/relationship with the readers (the tenor) that is realized by an *interpersonal* metafunction. And finally, it makes meanings about the text organization conforming with a linguistic event (mode) that is realized by a *textual* metafunction.

This social-semiotic systematic approach needs also to offer an explanation of how the semantically multidimensional meanings string together into a coherent whole. First of all, Hasan attributes to the presence of all the obligatory elements of a specific genre the function of completeness, which is a requirement of textual coherence. Besides, Halliday and Hasan (1976) claim that the writer's use of cohesive resources of the language contributes to text coherence (I have already referred to coherence and cohesion in Chapter II, section 2.2.2.1).

Although Hasan (1989) presents a detailed framework of the complex set of elements of a CC to account for generic structure, this framework does not apply to the analysis of specific generic perspectives. The categories of analysis are too broad to permit more precise representation of rhetorical structures and to cover the total range

of variation of a single genre. For this study, I will focus on the obligatory elements to approach the situation-evaluation structure. In order to investigate the rhetorical structure of genre I will draw on Swales (1990), whose model deals with *moves* and *steps* made by writers in the introductions of academic articles.

3.1.3.2 Swales's rhetorical structure

Swales (1990) defines genre in relation to a discourse community. For him, a discourse community is a community of individuals who share common goals, usually of a specialist nature, and who have established mechanisms for intercommunication among them. And a genre is a class of communicative events (mainly linguistic in type) which share common goals established by that discourse community.

This viewpoint is represented in his definition of genre, "By genre I mean a more or less standardized communicative event with a goal or set of goals mutually understood by the participants in that event" (Swales, 1981: 10). Thus, genres are inherited and produced by discourse communities who recognize them as the conventional methods of communication. They are the "communicative vehicles for the achievement of goals" (Swales, 1990: 46). It follows that genres influence the discourse structure presenting constraints for the beginning, development, and ending of a text (ibid.: 41). Swales (1981: 10) claims that the defining feature of genre is the typification of language used with consistency of communicative purpose in recurring situations.

Swales's (1990) genre-analytical schematic approach focuses on the rhetorical structure and is concerned with the communicative *moves* that writers employ to develop their texts. His schematic description of the sequence of rhetorical moves, each performing different communicative functions, evolved from the study of the recursive rhetorical pattern found in different texts considered to be exemplars of the same genre. Swales's framework termed CARS (Create a Research Space) is made up of a standardized description of the language used in the introduction of research articles (RA), whose *moves* and *steps* establish a research territory and niche, and occupy a research niche.

A rhetorical move can be defined as a hierarchical unit of information, comprising uniform orientation, specific structural characteristics, and clearly defined functions. The information of a move results from the combination of constituent elements, which, in turn, are called steps. The moves and their respective steps are the strategies used by writers to achieve their goals in a given section of a text or to develop their argument. Also, they are the categories to be analyzed with regard to the information organization of RA introductions.

In Move 1 – Establishing a territory, the writer establishes the 'centrality claims', presenting the underlying reason for his/her article to be considered as an important research in the academic field (Step 1). The writer can also establish background knowledge by making 'topic generalizations' concerning the current state of knowledge in the field (Step 2). In the sequence, the writer can acknowledge

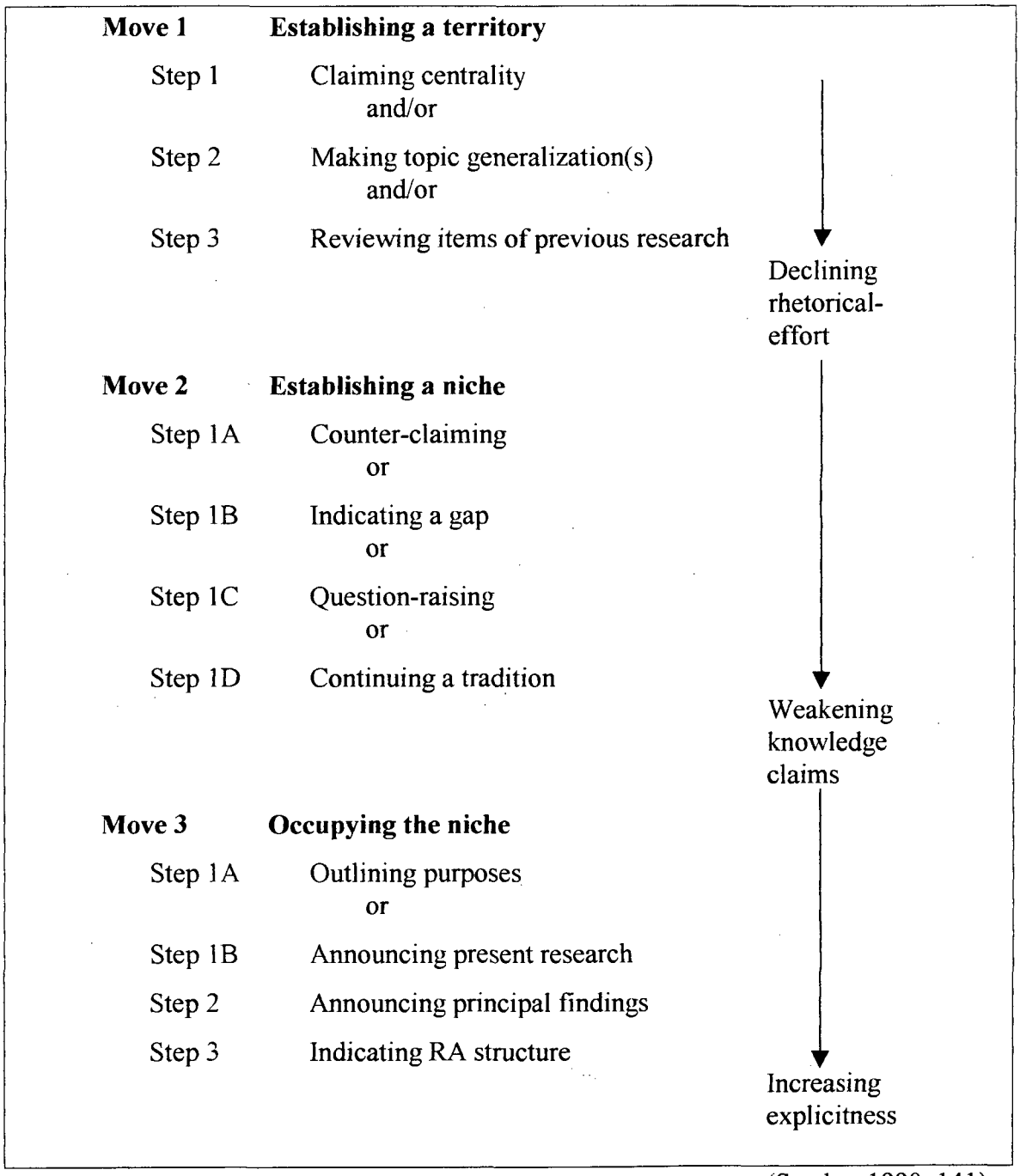
'previous research' in the field and, by doing this, indicate the line s/he will follow (Step 3). Having established the territory, the writer goes on to Move 2.

In Move 2 – Establishing a niche, the writer establishes a niche for his/her work within the field in a broader sense. S/he states that despite all the previous cited research, there are questions in the current state of knowledge that need to be solved. The possibilities for this can be by 'counter-claiming' previous research results (Step 1A), by 'indicating a gap' in the current state of knowledge in the field (Step 1B), by 'question-raising' what remains unresolved (Step 1C), or by offering his/her research as 'continuing a tradition' about the topic (Step 1D). After establishing the territory and presenting a gap, the writer goes on to Move 3.

In Move 3 – Occupying the niche, the writer makes clear how the niche will be occupied and defended in his/her research. The writer can do that either by 'outlining purposes' of the research (Step 1A) or by 'announcing present research' main features (Step 1B). Steps 2 and 3 ('announcing principal findings' and 'indicating RA structure') normally summarize the most important findings of the research and indicate its structure.

Swales (1990) states that the sequence of moves he describes is not the only one to occur. It is a typical pattern, but some variation can be found. Again Swales points out that each move is characterized by certain linguistic constructions that signal its rhetorical function. For example, signals in Move 2 can be adversative connectors, e.g., but, however; and in Move 3 deictic terms, e.g., the current, herein. The microstructural

element analysis of the moves and steps serves as a means of identification of the rhetorical functions of discourses. Swales's CARS model is presented below:



(Swales, 1990: 141)

Swales's model seems to propose the analysis of superstructural organization in combination with more localized microstructural features, which results in the identification of the overall communicative purpose of the RA genre. This model also provides a systematic basis for further exploration of genres.

Halliday's register, Hasan's GSP, and Swales's genre are all concepts that refer to the same general concept of language variation concerning the context, purposes, and the members involved. Although their approaches do not fully account for a systematic interaction of discourse and grammatical features, they will serve as the basis for the sequence of the current chapter. Hoey (1983) will also figure with regards to text structure analysis.

3.2 Genre analysis and text structure analysis

A text carries both the form in which the content lies and the discourse function associated with it. Thus, the main purpose for me to combine Halliday's, Hasan's, and Swales's concepts of analysis mentioned above, is to incorporate holistically the social view of discourse and language use in accordance with the recurring contexts and functions.

Motta-Roth (1995) explains that the analysis of the recurrent rhetorical situation in which a genre is used (context) must match the study of characteristic forms assumed in specific genres (text) taking into consideration that "both aspects are interconnected in producing meaning and that the study of the patterns of text structure can offer

valuable insights about the communicative functions of genres" (ibid.:33). The analysis of this study will focus on a text in the genre of advertisement, which commonly presents the Situation-Problem-Solution-Evaluation (from now on referred to as S-P-S-E) pattern, and which comes next.

3.2.1 A model of genre and text structure analyses for this study

Chapter II exposed for consideration the S-P-S-E pattern and Chapter III, as far as this section, genre approaches. According to Jordan (1984), it is the full understanding of the purpose of a genre that provides readers the understanding of text structure and, consequently, the appreciation of text meanings. In order to understand such aspects, Davies (1995: 93) suggests asking some questions in relation to the text to be analyzed, to shed some light on the identification of its genre and function, and consequently on its text structure and meanings.

Following Halliday and Hasan (1989) approaches considering register, genre, and GSP (mentioned earlier in section 3.1.3.1), I will present questions about a) the content and purpose of the text, b) the writer/reader interaction, and c) the language of the text to help in the analysis. These three dimensions to be considered now relate closely to the three contextual variables identified by Halliday (1978): field, tenor, and mode. In addition, these variables also represent the plurality of meanings, for their choices are organized in accordance with the ideational, interpersonal, and textual metafunctions (mentioned in section 3.1.3.1).

In order to identify these constituents, which determine register, form the GSP, and promote coherence, the reader can consider the following questions in relation to each one. They can also help readers draw out some characteristic features of the social occasion and importance of the genre, as well as the macro-/microstructure of the text:

A) Field (specifies the social activity and goals that the text represents):

1. What is this text about? or What is happening?

2. What source has it drawn from?

3. What genre does it represent?

4. What is the broad social purpose of the genre? (e.g., to persuade, inform, warn, entertain)

B) Tenor (identifies the relationship between the writer and the reader):

1. Who wrote the text?

2. Who is the text addressed to?

3. What role(s) does the author adopt towards the reader? (e.g., friendly, equal, authoritarian, persuasive)

4. What role(s) does the author assign to the reader? (e.g., general public, professional audience, apprentice)

5. Who/what is taking part?

C) Mode (identifies the language choices to organize the text):

1. How is the text organized?

2. What position does each extract in the text occupy?

3. What is the function of each extract?

4. What kind of language choices support your previous answers?

It is convenient to point out that the GSP encompasses all the elements (obligatory, optional, and recursive/iterative) that are conventionally present in a given genre (also mentioned in section 3.1.3.1). According to Hoey (1983), narrative and elaborating interrogation, in association with the analysis of lexical items, subordinates, conjuncts, and repetition can be employed to reveal the organization of a text and its GSP.

The questions suggested by Hoey (ibid.) coincide in purpose with some of the possible questions to pursue Hasan's (1989) GSP model. For example, Hoey's 'What is the situation?' and 'What is the problem?' are similar to the questions concerning field and tenor, 'What is happening?' and 'Who/What is taking part? '. 'What is the response/solution? ' and 'What is the evaluation? ' do not have counterparts in the row of questions suggested above, but they can relate to the field and/or tenor depending on the text itself (the text may require questions like 'then what happened?', 'so what?', and 'finally what happened?', commonly attributed to field and tenor). In relation to Hoey's analysis of subordinators, conjuncts, repetition (which signal the writer's comments) and lexical signaling (which signals the writer's intention of organization, organizing words and evaluative words) we can employ the questions suggested to Hasan's (ibid.) mode element.

Although linguistic features possibly identified at this stage do not capture completely genre boundaries (an issue in contention amid genre analysis practitioners (Motta-Roth, 1995)), they can signal rhetorical moves (Swales, 1990, Dudley-Evans, 1994). These moves, in turn, represent stages in the development of the overall structure of the text, which commonly characterize the genre of a discourse pattern (cited in

section 3.1.3.2). Halliday (1985) and Fairclough (1992a), for example, argue that discursive features should be studied together with linguistic realizations since there is a complex interconnection of them at linguistic and discursive levels. The classification of moves and steps requires from the reader the examination of the function and role of the language as the text progresses. The reader can identify whether the writer is describing or evaluating, summarizing or reviewing, or whether s/he is an expert or novice.

Swales's (1990) model (CARS) for RA introductions has been adapted into other genres. For instance, Bhatia (1993) for business letters, Bhatia (1993) and Santos (1996) for abstracts, Motta-Roth (1996) for book reviews, and Henry and Roseberry (1998) for tourist information texts. The current research will attempt to adapt Swales's model to the analysis that will come next. But, for this, I will first try to establish a correlation of his model with the GSP and S-P-S-E models of questioning presented above.

Considering that Move 1 (Establishing a territory) and its recurrent steps account for the importance, relevance, and recognition of the topic against previous research in the scientific field of the RA, they liken to field and tenor and also to situation. In Move 2 (Establishing a niche) and its steps, the writer presents aspects of the topic that need resolution or contribution. Again field and tenor compare to this move as well as the elements problem and response. With Move 3 (Occupying the territory) and the possible steps, the writer can indicate his/her purposes, summarize the principal findings of the research, and/or indicate the structure of the research itself. It

correlates to field, tenor, and mode as well as to solution and evaluation. I will next expose for consideration how the underlying aspects of genre and text structure analyses connect.

3.2.1.1 The analysis

The text selected to be analyzed is a typical example of the S-P-S-E pattern, common in advertising texts. I have called it 'advertising' based on the "Collins Cobuild English Language Dictionary" (1991: 22) definition: "advertising is the activity of telling people about products and making them seem attractive so that people want to buy them". The writer of the text to be analyzed seems likely to be informing, promoting, and persuading with the intention to sell. It is a previously analyzed text, from McCarthy and Carter's (1994), who extracted it from the magazine *The Observer*, 8 December 1985: 40, which is a Sunday complement of a newspaper. I have chosen this exemplar in order to exemplify how text analysis can be enhanced in contrast to what has been done. The sentences in the text are numbered to facilitate reference:

> (1) One of the irritations for joggers is having to stop every five or ten minutes and retie their shoe laces. (2) A new device – the Lacelock – puts an end to those involuntary pauses. (3) The laces are threaded through the ends of a simple plastic barrel. (4) This is pushed down on the tongue of the shoe and locked into place. (5 a) The tie is then completed and (5 b) the shoes will stay done up, throughout a bout of running, cycling or squash playing.

Trying to answer the questions suggested above, I start with a general overview concerning the text and its genre. Firstly, making use of my *schemata* or previous

knowledge (Carrell and Eisterhold, 1983; Rumelhart, 1984) concerning models of texts, I recognize this text as an exemplar of the genre of advertisement. Secondly, as a genre, it is a communicative event that encompasses relationships between people that act in a social context (a magazine), and perform certain roles associated with that occasion and with certain goals (to introduce, inform, and sell a new product). Attracting the attention of a readership is the main objective of the writer of an advertisement in order to sell the product being offered. This kind of mapping reality contributes to form meaning, the ideational meaning (cited in section 3.1.3.1). And finally, it is possible to recognize the structural pattern – Situation-Problem-Solution-Evaluation - similar to exemplars of the same genre.

This first part of the analysis answers questions concerning *field* (questions A 2, A 3, and A 4). The next step now is to answer the question 'What is happening/ the situation?' (A 1) that comprises Hasan's (1989), Hoey's (1983), and Swales's (1990) constituents. Sentence (1) presents a situation and introduces a problem associated with it. This situation tells us what the participants are engaged in, and I can ascribe to it a Move 1 role (Establishes a territory). Such classification is due to the fact that it introduces the basis for the sequence of the text (step 1, part of sentence (1) *One of the irritations for joggers*) and includes the problem to be tackled (step 2, the final part of sentence (1) *is having to stop every five or ten minutes and retie their shoe laces*) motivating the reader to examine the sequence of the text.

These two clauses match for compatibility since the first relates one of the reasons for irritation, and the second another reason. There is also a relation of logical

sequence where *having to stop every five to ten minutes and retie their shoe laces* is the cause of the *irritation*. Both clauses maintain a cohesive connection because they are linked by the conjunct *and* fulfilling the expectation of, at least, another item to complete the enumeration started by *one of*. The problem is signaled by the negative meaning of the noun *irritation* associated with the verbs *to stop* and *retie*, which also carry a negative meaning in this specific context. These signals establish an expectation to be fulfilled, i.e., the reader identifies a situation that has a problem and s/he predicts that this problem will be probably followed by a response. Another signal that also helps create cohesion is the possessive adjective *their* that refers back to *joggers*. This analysis also demonstrates an example of a clause relation at a micro level that is member of a larger clause relation at a macro level, and which are members of an overall pattern (this relationship was commented upon in section 2.2).

Sentence (2) introduces a response to the problem. It presents a new product that serves physical activities solving the problems that ordinary laces have. At this point we should remember that this communicative event – advertising for selling – encompasses at least two sets of participants, the one who creates the advertisement, probably a professional of publicity, and the one who reads the advertisement, probably physical activity practitioners. The role that the writer adopts towards the reader in this context is friendly (s/he understands the problem of pausing), supportive (s/he shares the negative opinion concerning pausing), and assertive (s/he knows and suggests how to solve the involuntary pausing, in fact *put and end* is more emphatic than 'finish' or 'stop', for example). The reader to whom the advertisement is addressed is assigned the role of general public since there are no implications concerning sex, age, job,

education, creed, technical/specific terms, or others. So far, this analysis has answered questions related to *tenor* (B 1, B 2, B 3, B 4, B 5) and also has contributed to the construction of meaning. In fact, to the interpersonal meaning, which is concerned with the social reality of people who are interacting (cited in section 3.1.3.1).

I ascribe to the sentence under analysis the role of Move 2 (Establishing a niche). The writer's argument to establish the niche for the reported problem is that s/he presents a product (step 1, part of sentence (2) – *A new device – the Lacelock*) as a contribution to solve the problem (step 2, the final part of sentence (2) *puts an end to those involuntary pauses*). The relation between sentence (1) and (2) (Move 1 and 2) is of matching for compatibility in a contrast condition. Sentence (2) contrasts the problem (presented in sentence (1)) offering a response to it. This inter-sentence relation establishes a cohesive link between the clauses, which is also reinforced by the use of back reference with *those...pauses* to *stop* and *retie*. Within sentence (2) I can say there is a logical sequence relation of condition-consequence. The *new device – the Lacelock* – is the condition for stopping *involuntary pauses*, the consequence.

Sentence (2) is considered a response because it presents a *new device* that will *put an end* to the problem of pausing. The problem is confirmed and evaluated negatively in this sentence by the use of the back reference *those...pauses* and the negative adjective *involuntary*. In contrast, a highly positive underlying evaluation is offered. The adjective *new*, in this context, carries the meaning of 'modern', 'development', 'advantageous', presenting, with this, a covert negative concept against old devices. It also raises the curiosity of readers, likely consumers. The importance

attributed to the product as a problem-solver (positive evaluation) can be detected by the position it assumes in the sentence, i.e., as the subject of a clause in the active voice. In addition, it is presented in capital letter and in a distinguished position, between dashes. Being the subject and being evidenced convey the status of an important person or thing. The use of simple present tense in this sentence indicates a permanent action, thus emphasizing the benefit of the product. Such positive evaluation is not always explicit for readers, who, in turn, create an expectation for a positive evaluation of the product resulting from the adjective *new* and the phrase *puts an end to*. The reader will expect an explanation of how the *new device* works to accomplish that. The solution is projected to the future (next sentences).

Sentences (3) to (5a), fulfilling the above cited expectation, explain how the device works. These three sentences added to sentence (2) are all labeled 'response'. It is so because sentence (2) introduces the response and these three others explain it. The explanation unfolds the suggested response and expands its characteristics. In the meanwhile, the writer also introduces positive evaluations to the product. Firstly, sentences (3) to (5a) present very simple and clear explanation of how to use the device, and this means 'it is easy to use'. Next, the adjective *simple* (sentence (3)), which precedes a probably unknown term, corroborates the idea of easiness. Also, the sentences maintain a parallelism (it also serves cohesion) throughout concerning verbal form , with passive voice, turning it easy to read and understand. And finally, the use of passive voice with clear-cut explanation , and not imperative or interrogative forms, can be associated with a nice demonstrative talk.

These sentences can fit both the field and tenor categories. The field because they are realizing a social communicative purpose – presenting information to attract consumers. The tenor because they are indicating a relationship – the writer is explaining to the readers how to use the product. This envisioning considering field and tenor sends us back, again, to the ideational and interpersonal metafunctions.

The shift from presenting a response (sentence (2)) to describing it (sentences (3) to (5a)) announces a new stage of the genre, Move 3 (Occupying the niche). This move corresponds in concept to Swales's (1990) last Move, but it is not the last in the text here, as his. Its correspondence is due to the characteristic of announcing features (step 1, sentences (3) and (4)) and summarizing them (step 2, sentence (5a)).

The relation of these sentences regarding the previous one is of logical sequence of condition-consequence. Sentences (3) to (5a) are the conditions to have *an end to those involuntary pauses* (consequence). Among them the relation is of logical sequence as well. Sentence (3) starts describing the procedure, sentence (4) adds another step, and sentence (5a) concludes the action. The signal that introduces a conclusion in the last sentence is *then*. Cohesion is kept not only by these aforementioned inter-clause relations, but also by other signals within each sentence.

Sentence (3) repeats the noun *laces* from sentence (1) that is also present in the compound word *Lacelock* (sentence (2)). Sentence (4) uses the pronoun *this* to refer back to the *plastic barrel* in sentence (3), repeats the noun *shoe* from sentence (1), uses the verb *locked* that is partly present in the noun *Lacelock* in sentence (2). Sentence (4)

also has the additive connector *and* that links the two sequential actions of each clause. Sentence (5a) has the noun *tie* that is associated with the verb *retie* back in sentence (1), and that also stands for the whole action described in sentences (3) and (4). The additive connector *and* at the end of sentence (5a) links this clause, which represents the conclusion of the whole process concerning the suggested response to the previous problem, to the evaluation that comes in the subsequent sentence, number (5b).

Sentence (5b) represents the positive evaluation that marks the completion of the pattern. The writer's intention to present clear evidence of the effectiveness of the device is to convince readers (consumers) that the product is worth buying. This positive evaluation also confers to the suggested responses the status of solution. This analysis answers questions concerning tenor. At this point, it is possible to refer to textual metafunction (cited in section 3.1.3.1) since it is concerned with the organization of ideational and interpersonal meanings into texts that are coherent and relevant according to their context. In order to accomplish the main purpose of the text (praise the qualities of a product in order to sell it), the writer presented at first and briefly a situation and also a problem in one sentence. It was followed by another sentence that offered a response to the problem cited again. The response reference goes on three more lines; it is the longest stretch of the text (the purpose is to attract consumers). In the last sentence (5b) the writer presents the final positive evaluation to complete the text and to reinforce his/her goal. The comment on language choices has been presented above but for the last sentence, which will be presented later on.

This last sentence also represents the last stage, Move 4. I will name it 'Presenting conclusions', following Bhatia's (1993) denomination. This move presents results or implications (step 1) (evaluation) of the present findings (response and/or solution). With this, it completes the staged activities and fulfills the communicative purpose of this genre. The suggestion of the moves and steps in this research is personal and is open to consideration.

Sentence (5b), which is the last evaluation, has a relation of logical sequence with the preceding sentences. It completes the order of actions that started in sentence (3), and it is inferred that *the shoes will stay done up* (consequence) if you (the reader) buy the product being advertised (condition). Sentence (5b), to be understood as a final and positive evaluation, comes after a clause that sums up the response and is linked to this last one with the conjunction *and* presenting a definite situation with the use of simple future and the verb phrase, *will stay done up*. The prepositional phrases (in (5b)) that complete the sentence make back reference to the first sentence by the use of *a bout* (refers to the time cited in sentence (1)) and also by the reference to *running, cycling or squash playing,* which can be related to joggers, people who also wear shoes for physical activities. With this last part of analysis I have completed the answers for the earlier suggested questions.

It is worth adding to this analysis the concepts of rhetorical modes, presented by Meurer (in press) and commented in section 3.1.1. As a whole, this advertisement can be classified as hortatory text because it has in its core the intention to influence people in wearing the new product. Sentence (1), which tells a situation and a problem, is a

narrative mode. Sentences (2) and (5b) are of the argumentative mode because they defend the product as the solution to the problem. Sentences (3), (4), and (5a) are classified as procedural because they tell how to handle the new product.

3.2.1.2 Comments on the analysis and chapter

This analysis was an attempt to illustrate a social-semiotic and rhetorical structure analysis of the specific genre of advertisement with the specific pattern S-P-S-E. This specific pattern was elected due to its great use and importance in certain genres (according to Hoey, 1983, 1994; Jordan, 1984; Johns, 1988; Mason, 1992, for example). And the genre because it is bonded to commerce, the propelling force of the world.

The text analyzed is neither a sole representative of the genre nor of the S-P-S-E pattern, but just an example among the various possibilities of their models. I mean that advertisements are not only represented through the S-P-S-E pattern, and also that the S-P-S-E can present variations in its structure. Jordan (1984), for example, analyzes a multitude of text types from the everyday English prose, all of them under the S-P-S-E framework, but with significant differences in their constitution. Some of the pattern variations he presents are: examples without one (or two) of the typical components of the pattern, e.g., Solution-Evaluation as a complete structure or a no Solution pattern; more than one of the components, e.g., two Problems or different Solutions; unsignaled problems; hypothetical Situations; and inversion in the S-P-S-E order. e.g., the Solution comes first, just to cite some.

This chapter integrated the previous concepts of genre and text structure through the analysis of a text under both perspectives. It was possible to perceive the relationship between language and society, i.e., the role of language in a specific context. Now, my interest shifts to readers' awareness of this interface between language and society. For this, I will make use of insights from existing literature of CRA within CDA. Critical reading has as one of its goals the awareness of the language roles in conveying messages. The link between CRA and the above mentioned concepts will be of particular interest in Chapter IV.

CHAPTER IV

CRITICAL READING AWARENESS

4.0 Introduction

This chapter is the last of the series for integration of theoretical perspectives in this thesis. Its main purpose is to expose principles of Critical Reading Awareness (CRA), how they relate to text structures and genres, and, at last, how the three of them can enhance readers' awareness of the language role in conveying propositional and ideological messages. This interrelation forms a complex network. In order to explain it, just as an overview now, I will make use of Wallace's (1989) assumptions about the interaction between reader and the text.

Critical Reading (CR) is concerned with challenging the ideological content of texts, which, in turn, are representative of discourses. Discourses represent social practices. Social practices determine genres. Genres present linguistic choices. Linguistic choices imply intended readership. Readership leads us to the reader, who is part of a social structure, which constrains and shapes discourse, and who is to look critically at the role of language in conveying its message. This last sentence takes us back to the beginning of this paragraph. In summary, CR has to do with consciousness about language and power, and CRA with the development of that consciousness. This short gathering of the topics under scrutiny in this research serves to briefly demonstrate the interface between text structure, genre, and CR, and also to recapitulate the main

topics I have covered so far (discourse, text, text structure, and genre) and of what is yet to come (CRA). The next section is dedicated to aspects of CRA and its integration with text structure and genre.

4.1 Critical reading awareness, text structure, and genre analyses

Before going on to integrate the three main aspects of the current research, it is necessary to elucidate the relation of CRA with CDA. Being language considered a form of social phenomenon (Kress, 1989), language analysis must be related to a social theory that includes everyday social practices (e.g., child and parent talking about homework), the social institutions where they occur (e.g., family), and the broader ideological context. This direction in the study of language has been labeled differently according to the emphasis given to it.

Although critical language study and critical discourse analysis carry different labels, both emphasize ways to approach discourse that investigate relations of power and how they are constituted. These terms are related to critical language awareness because critical language awareness emphasizes the link between theory and practice for developing consciousness about language and power. Fairclough's (1989, 1992a, 1992b, 1995) books present a continuous back-and-forth movement between CDA and CRA. I will draw on his works, among others, to firstly present an introductory view of CDA, to, next and finally, link it to CRA and complete the analysis of the text presented in Chapter III under a CRA perspective.

4.1.1 Aspects of critical discourse analysis

It is not my intention here to engage in an extended historical exposition of how critical discourse studies have evolved during the last two decades to become a discipline where discourse analysis application turns to social practice and to the implications of linguistic analysis for social change. My concern here is to link this critical theory to CRA. As Caldas-Coulthard (1993: 197) puts it, "We can no longer dissociate linguistic production from what it represents and what it reflects". And I add to this viewpoint that the development of critical awareness of the language in use is a way to achieve that purpose.

CDA is grounded in theories of languages that define language as a social phenomenon (Halliday, 1978; Kress, 1989) in contrast to other theories that define language on a biological or psychological basis (as Chomsky, 1957, and Clark & Clark, 1977). The main purpose in CDA, according to Fairclough, (1989: 1), is to examine "connections between language use and inequal relations of power", or in other words, to explore and articulate how language and power are related. The connections of interest are between broader social contexts and social institutions and the discourse practices in which people participate, including their everyday social interactions.

What is important to note is that CDA focuses on the bidirectional link between language and social context. CDA takes into account the realities of people's lives that are concrete and contextualized in current social, economic, and political dynamics. Emphasis is given to both the analysis of explicit linguistic elements that represent

different kinds of discourses and how these discourses influence and are influenced by the existing dynamics of society. With an attempt to encompass this bidirectional link into a social theoretical dimension, Fairclough (1983, 1992a) presents a three-dimension analytical framework for CDA, which will be explained next.

4.1.1.1 Fairclough's framework

In order to understand his framework it is first necessary to bring forward the notion of discursive event. A discursive event is an instance of language in use, or in other words, an example of social activity that people engage in and that is framed for analysis. According to Fairclough, each discursive event comprises three levels of analysis, namely, *text*, *discourse practice* and *social practice*.

The first dimension, text, concerns the analyses of the linguistic form and meaning of a text, written or spoken, in terms of four main parts, viz., vocabulary, grammar, cohesion, and text structure. At this level, Fairclough turns to Halliday's (1985) systemic-functional grammar and takes into account the ideational, interpersonal, and textual metafunctions (presented in Chapter III).

The analysis of the second dimension, discourse practice, involves the interpretation of the relationship between the discourse practices - the processes of text production, interpretation, distribution, and consumption - and the text. Key to Fairclough's framework is the inclusion of production and consumption of text as part of a system that connects language and power. Both production and consumption

include not only individuals but also institutions and their histories. For instance, the production of a newspaper does not involve just the work of individuals, but the work of the social institution including its discourse practices, material resources, and its political and economic location among other social institutions (its relationship to banks, government, and markets, for example). Moreover, the process of production leads us to ponder upon the writer's intended meaning, the publishers' and/or proprietors' role, the expected readers or consumers of the material and their interpretation of the material, which is partly dependent on previous social experiences and the social context of reading, and last, upon the distributors. It follows that texts are not self-contained products. As Wallace (1989: 67) puts it, they have their history and are "placed in the context of other texts". This means that a text cannot be interpreted on its own, but in relation to other texts.

This interdependence is called *intertextuality* or *interdiscursivity*, another essential concept for the dimension under analysis now and also for the third one in Fairclough's framework. Intertextuality means that a text incorporates certain features of other texts and restructures the conventions for text production. It encompasses the combination of discourses and genres to produce a text. The author argues that the concepts of interdiscursivity and hegemony (presented below) are necessary to the understanding of the social context in question. It is due, the author explains, to the fact that hegemony and interdiscursivity are related to historical changes, which he considers to be a primary concern of CDA. The concept of intertextuality also figures in the third dimension of analysis, social practice. In fact, the second dimension is the link between the first and the third.

Social practice, the third dimension, concerns the investigation of different levels of social context (e.g., a localized, or institutional, or wider societal context). Such social contexts incorporate the concept of power relations because power, according to van Dijk (1996: 84), is a property which concerns not individuals, but relations between social groups, institutions or organizations. It is in this very relation of language use and power now on focus, that concepts of ideology, hegemony, and interdiscursivity also come to light. As interdiscursivity was already discussed in the previous paragraph, I will provide now a brief glimpse of the other concepts.

4.1.1.1.1 Aspects of power, ideology, and hegemony

The study of power relations attempts to establish how power is legitimated, negotiated, and contested toward political ends. It comprises, for example, the investigation of how constructions of textual knowledge have varying and different material effects upon society, how larger political investments and interests cause some of these constructions to become institutionalized. Discourse in institutional life can be said to be a means for the naturalization and disguise of power relations that are tied to inequalities and asymmetries in the production and distribution of both symbolic and material resources. Besides these assumptions, Luke (1995) also defends the idea that discourses that are dominant somehow represent "social formations and power relations that are the products of history, social formation, and culture...as if they were the product of organic, biological, and essential necessity" (p. 12).

van Dijk (1996: 84) also maintains that the analysis of the relationships between discourse and social power accounts for "how power abuse is enacted, reproduced or legitimised by the text and talk of dominant groups or institutions." The matter of power has strictly close relations to ideology. Fairclough (1992a: 87) asserts that ideology is connected to power because it arises in societies where there are relations of domination whether of class, gender, or cultural, among others. Ideology signifies ways of seeing the world and constructing reality. Such construction evolves in the different forms and meanings of discursive practices, which, in turn, have a share in the (re)production, transformation, or maintenance of the existing social relations of power/domination. In this sense, we can relate ideology to common-sense assumptions, which, accordingly, contribute and help legitimize the existing social relations and the differences in power. Ideologies under a view of 'common sense' become naturalized or automatized. This picture of language, power, and ideology which emerges from this exposition invites us now for the concept of hegemony.

According to Fairclough (1995), hegemony is a transitory achievement, an 'unstable equilibrium' of leadership and domination across the economic, political, cultural, and ideological relations between classes and class fragments. It is transitory and unstable because it is a focus of tension and constant struggle within and among social institutions concerning resistance and power control. On this basis, Luke (1995) attributes to discourse a hegemonic function, which has as its main goal to be considered as a form of common sense and, accordingly, has its function naturalized through its appearance in everyday texts in everyday social practice.

It is understood that the analysis of power, ideology, and hegemony presupposes a broader insight into numerous underlying aspects, however the intention here is just to present a mere glimpse of the subject to help establish the scenario of CDA. Fairclough's framework entails a continual movement back and forth among the three dimensions, which comprise description, interpretation, and explanation, to investigate how language use and power relations are constituted by the established discourse practices of the various social institutions.

Reading, as a social practice, needs to incorporate the dynamics of the particular social contexts in which it occurs. Readers, as social agents, need to develop and incorporate into their reading practice a critical awareness of language and discursive practices. This awareness gives basis not only for critiques and resistance, but also, and mainly, for transformation, reconstruction, and construction of democratic citizenship (Fairclough, 1993: 142). The brief overview presented in this section concerning CDA will serve as the foundation for the next stage in this research, CRA.

4.1.2 Aspects of critical reading awareness

Critical discourse studies reveal how the problematic of language and power takes place. Thus, readers' awareness of critical reading can be considered as a share in the process of developing and enhancing individuals' consciousness of their role in society. Reading, as a social process, can either foster or inhibit the empowerment of individuals. Hence, the development of a critical posture on reading can help individuals acquire a critical perspective and a more careful reflection on how written

language can be used to promote and maintain any particular ideology and also how it can control or inhibit the growth of minorities (Fairclough, 1992a).

It is through texts that individuals have their socially constructed and contested identities made and remade. Texts function as instruments which will lead individuals to learn how to recognize, represent, and be, for example, a loyal employee, an athlete, or a newscaster. In fact, everyday texts will build up "cultural categories and versions of children, students, adults, and workers", establish them in a "hierarchical social grid of the 'normal', and taught and learned: categories of gender identity, sexual desire, ethnic identity, class and work, regional solidarity, citizenship and national identity" (Luke, 1995: 14). Individuals should be aware of the power of a text.

Such awareness is not for the sake of itself, but for the basis for disrupting everyday common sense, destabilizing authoritative discourses, foregrounding relations of inequality, domination, and subordination, and also transforming these inequitable situations for mutual benefit. This critical approach to language can be seen as a political act itself since it can cause the individuals' intervention in the apparently natural flow of institutional life (Luke, 1995). The development of commonsense reasoning and consciousness about language and power are the ground for understanding the notion of power relations and authority and power implementation. CRA emphasizes ways to approach discourse focusing on the relations of power and language.

Wallace (1989) suggests that CRA is not only a critical response to the text, but a critical awareness of the meaning of reading, of 'effective reading' (p. 61). By effective reading she means being aware of ideological assumptions of texts, challenging and resisting them, and also considering the reasons why one reads something and in what circumstances. Critical reading is an awareness of the role of the language in conveying messages through texts. At this point I want to connect CRA with the aspects under analysis in this study, viz., text structure and genre.

A text, in a CRA perspective, is seen as tied to social actions and interests in the context of social institutions serving institutional purposes and projects. It follows then, that texts carry distinctive text type forms and genres, according to the purposes they are serving. Genres, in turn, represent specific social practices and are said to be institutionally situated, goal-oriented, and to stand for conventionalized forms of social action and power. They are characterized and recognized according to specific functions, typical rhetorical organization, and contexts of use (Meurer, in press). As one of the purposes of critical reading is exactly to investigate and reconstruct the discourse within the text, I believe that the perception of the connection between text, text structure, and genre can provide relevant details for readers that are to examine the text critically.

Concerning analysis and connections, I also believe that Kress's (1989, 1993) and Halliday's (1978) social concepts for analyzing texts are convergent. Kress maintains that discourses, lexical and grammatical configurations can be traced systematically to larger ideological and social formations. This assumption corroborates

Halliday's (ibid.), who argues that social demands, purposes, and actions mediate the writer's lexicogrammatical choices (e.g., lexical values, transitivity, nominalization, mood, metaphor) and shape of language. This leads us to Halliday's concept of the 'ideational function' or 'field' and also to Fairclough's (1992a) 'representational function' whereby language represents versions of the world. Kress (1989) states that text constructs and positions an ideal reader through a range of textual devices (e.g., pronominalization, modality, imperatives, interrogatives). This is also similar to Halliday's 'relational function' or 'tenor' whereby language constructs and establishes social relations and realizes forms of social identity. The 'textual function' or 'mode' can reveal the intentions and effects of the writer's choices upon the reader (e.g., cohesion, voice, theme).

4.1.2.1 Critical reading awareness and the reader

In this interaction between text and reader, the reader is free to undertake an assertive or submissive position (Widdowson, 1984 cited in Wallace, 1989). Widdowson explains that both extremes can lead the reader to either distort the writer's intention or accumulate information without integration, respectively. The submissive reader submits him/herself to the 'undoubted superior knowledge of the writer' (Wallace, ibid.: 60) and can, consequently, gather inconsequential information. There are also readers who cannot be assertive against the power of the text because submission is foist on them, for instance, in the context of learning (students work with texts that teachers choose, prepare tests based on them, and attribute a passing grade).

However, when the reader has the opportunity and chooses to be assertive, and s/he is aware of language use and power , s/he can challenge the ideological assumptions and propositional knowledge in written texts (Kress, 1989). Readers need to be guided to maintain neither an over-assertive nor over-deferent stance towards the text. CRA offers approaches to help readers identify and challenge the particular way people, places, events, and phenomena are referred to, the particular way the reader is being addressed, and last, to foster a critical position to resist the continuing assaults presented by written texts.

CRA is not limited to a critical response to the text, but it entails a critical awareness of the process of reading concerning cross-cultural aspects in relation to "who reads what and why in what situations" (Wallace, 1989: 61). Under this perspective, readers should consider how family and communities have influenced their reading behavior, how language and content indicate social values, education, political views, gender roles, class and race differences. Readers should also consider composition, production, distribution, interpretation, and intertextuality (commented elsewhere in this chapter). This way, s/he may deconstruct and reconstruct the discourse within the text. Fairclough (1989) states that discourses are reconstructed by means of the analyses of language, certain collocations, inclusive and exclusive pronouns, noun function as agent or patient, for example. The author also suggests that focusing on form can adduce evidence for ideological assumptions. Kress (1989: 7) offers a framework of three simple questions to help raise awareness of the ideology of texts: (1) 'Why is the topic being written about?', (2) 'How is the topic being written about?', and

(3) 'What other ways of writing about the topic are there?' These questions should be added to the ones used in the analysis in Chapter III.

I have thus far outlined some principles of CDA and CRA that I will attempt to draw together to the perspectives on text structure and genre analyses started in Chapter III. The main intention of such integration is to make transparent the devices with which texts position and manipulate readers and how readers can identify such practice and take control of it.

4.2 Critical reading awareness and the analysis

This section will relate the above mentioned aspects of CRA to the text under analysis, which was started in section 3.2.1 under Hoey's (1983), Hasan's (1989), and Swales's (1990) guidelines for the analysis. I have tried to demonstrate that the three aspects under scrutiny in this research, namely, text structure – S-P-S-E, genre, and CRA are strongly interwoven and should be encouraged within pedagogical domains for readers to feel more confident with regards to an assertive stance towards the text and, as a result, towards the community they are part of. For this part of analysis I will draw on Kress's (1989) questions and Fairclough's analytical framework.

Fairclough's first dimension, text, (presented in section 4.1.1.1), which applies Halliday's systemic-functional grammar and its ideational, interpersonal, and textual functions, was presented, to a certain extent, in the analysis in Chapter III. I just

want to add to it some comments concerning aspects of CRA. I will present the same text for analysis again just for the sake of easiness:

> (1) One of the irritations for joggers is having to stop every five or ten minutes and retie their shoe laces. (2) A new device – the Lacelock – puts an end to those involuntary pauses. (3) The laces are threaded through the ends of a simple plastic barrel. (4) This is pushed down on the tongue of the shoe and locked into place. (5 a) The tie is then completed and (5 b) the shoes will stay done up, throughout a bout of running, cycling or squash playing.
>
> *The Observer*, 8 December 1985: 40

The social event involved in this text is part of an economic transaction: advertising and selling a new product. This discursive event carries information that permits readers to make considerations upon the structure of that community. It is possible to infer that it is a society that offers its citizens conditions for practicing sports. This may reflect (1) a governmental consciousness about the importance of physical activity for health and leisure, (2) a group of capable professionals who has studied, researched, and developed conditions/ habits that can contribute to keeping people's health (it may be a goal of the government), (3) a for-profit market (of sportswear, sports clubs, associations, for example) grounded on the same consciousness, associated with professionals whose interest is mainly selling and making money, and also (4) a group of citizens with a shared knowledge of the benefits of physical activities, who can afford items for the elected physical practices, and who are to keep healthy and/or fit and satisfied as a result of the whole process.

After this first consideration, readers can ponder further upon the government system of this specific society. Departing from an individual-centered view, it is possible to say that the society that the individual is part of provides him/her some conditions for studying and working, which – in consequence – grants him/her the right

of buying what s/he considers necessary for his/her participation in the chosen activity (considering that this advertisement is for an individual who is able to read, to buy the newspaper, to buy the product, to be a physical activity practitioner). It indicates individual freedom, in contrast to imposition.

The individual's interest in developing a physical activity can originate from schooling – school encourages students to engage in physical activity and competition, envisioning his/her well-being and success. It can also originate as a result of a pro-health campaign, either sponsored by the government or by a famous sportswear brand, for example, that aims at the well-being of individuals. The well-being of individuals can be associated with self-satisfaction, productivity, development, and success, among others.

The individual may consider his/her success, in part, as a consequence of schooling, which is offered by the government, added to his/her effort. A feeling of achievement may be attributed to the government and it may generate a sense of acquiescence towards the government, which, in turn, becomes stronger. The interpretations offered here are not explicit in the text, but they may arise in the attempt to maintain a critical reading perspective. It also happens with regard to the purchase-and-sale market.

The individual, here the reader, is an agent of a supposed bilateral economic transaction. S/he, together with all other consumers, is the customer who decides whether to buy the product or not. S/he has the power to determine the rise or fall of the product, and, consequently, of the industry. The industry is part of a network that is

linked to its workers and the livelihood of their families, to raw material suppliers, to advertising agencies, to tax collectors, to the NGP, and even to transport systems, among others. All this panorama represents a hierarchical standing; on the one hand, there is the superordinate customer, and on the other hand there is the subordinate vendor. This situation can vary according to the status of the product in question. For instance, if the offer is a product with no rivals in the market, its producers may establish its price beyond standard for self-benefiting and to the detriment of consumers. Within this economic transaction, readers can also consider international relationships, commercial deficit or surplus, and also interest rates.

Resuming the discussion concerning the reader and the advertisement, readers should consider that they are the unseen and unknown readership, but the likely consumer target, who is to be reached by means of publicity. This aspect seems worth highlighting because it comes to the text itself now, and through a CRA the reader can unfold the text (covert) meanings. By approaching the text, it is necessary to take into consideration its authorship. The reader can think of the advertisement writer as a selected professional with a task to fulfill. This means that the writer is probably an employee in the advertising department of the magazine, which has other departments and other professionals engaged in the business of a group who has as one of its basic premises to sell information. This magazine business is part of a multifaceted social event since it maintains different social relationships, e.g.,. with employees, suppliers, distributors, financial institutions, the government, and the public.

The public, in this study the readers and the target of texts, needs to be aware of all this interlocked enterprise. Taking this aspect into consideration, readers acquainted with CRA can detach themselves from the text, evaluate what is being transmitted, and consciously decide whether or not to accept what is being offered. Besides, some familiarity with genres and text structures will also corroborate a conscious identification of meanings. Once again I present the text to facilitate the analysis:

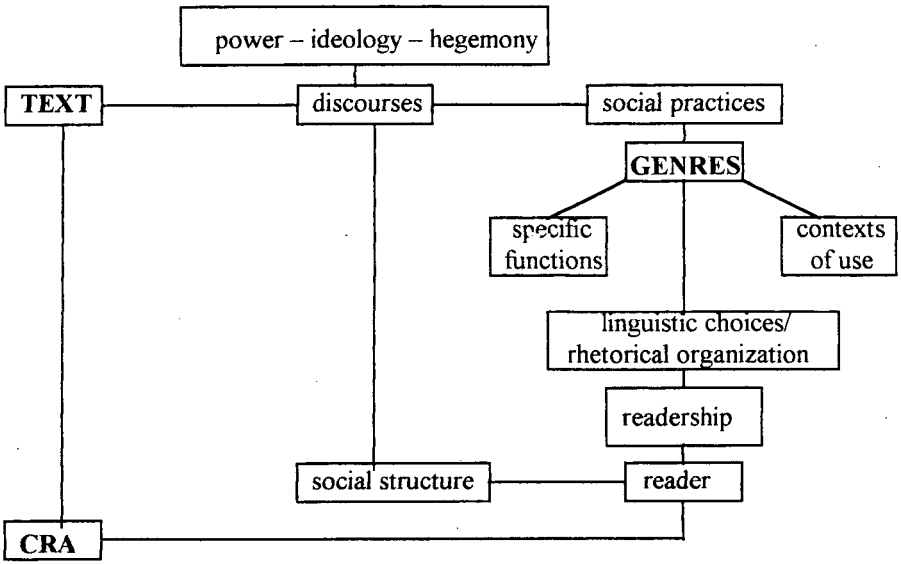
> (1) One of the irritations for joggers is having to stop every five or ten minutes and retie their shoe laces. (2) A new device – the Lacelock – puts an end to those involuntary pauses. (3) The laces are threaded through the ends of a simple plastic barrel. (4) This is pushed down on the tongue of the shoe and locked into place. (5 a) The tie is then completed and (5 b) the shoes will stay done up, throughout a bout of running, cycling or squash playing.
>
> *The Observer*, 8 December 1985: 40

The S-P-S-E structure in this text can be seen as a strategy to attract the readers' attention in order to accomplish its purpose, advertise and sell the product. The writer, who represents the product here, skillfully tries to gain the readers' confidence by presenting a situation and a problem which s/he shares with the readers. The writer attributes to the readers a potential-participant role. The writer gives particular focus to the problem by using a continuous verbal form (McCarthy and Carter, 1994), in sentence (1). Then the writer presents a response, which is a significant point in the advertisement, making use of present tense, which turns the product somewhat different (sentence (2)). In the next three sentences the writer changes to passive voice, which is considered as a marker of informality (ibid.), to change the response into a solution. Hoey (1983) argues that advertisements frequently claim to solve a problem that no one realized s/he had. In sentence (5b) the writer presents a positive and final evaluation

using the definiteness of 'will'. The writer's opinion is presented as a fact and the readers, besides recognizing that problem as their problem, can believe that that product is the solution . Although there is a social distance between the agents (the writer and readers), the writer, who maintains the control of information, uses this sort of interpersonal and textual devices to involve the readers more directly.

Summing up, due to the assertive and involving characteristic of the S-P-S-E structure, it has become part of the conventions of the genre of advertisement. This text structure pattern is not the only one concerning this specific genre, but it is very common because it resembles real life and people generally find out some plausibility. If readers are to consider all the aspects raised in this analysis and even others under a CRA, they can enhance their understanding of the surrounding meanings of a text and may develop a consciousness of their roles in their community.

According to McCarthy and Carter (1994), a discourse-based view of language use involves looking into how bits of language contribute to the elaboration of complete texts. Besides exploring the relationship between linguistic patterns of complete texts, it also requires exploring the social contexts in which language occurs. Language has to be considered in the interface of cultural and ideological meanings and also how language forms pattern such meanings. Before the overall conclusions, pedagogical implications, limitations, and suggestions for further research in relation to this study, which will be the focus of the next chapter, I will present a diagram with the intention to demonstrate how the subjects approached in this study are integrated:


power – ideology – hegemony
TEXT
discourses
social practices
GENRES
specific functions
contexts of use
linguistic choices/ rhetorical organization
readership
social structure
reader
CRA

CHAPTER V

CONCLUSIONS, PEDAGOGICAL IMPLICATIONS, LIMITATIONS, AND SUGGESTIONS FOR FUTURE RESEARCH

5.0 Conclusions

This research certainly has not produced conclusive responses to the enhancement of readers' CRA in connection with text structure and genre aspects. Much further research is necessary to contribute to a broad delineation of a pedagogical profile concerning reading awareness. Nevertheless, according to the principles and suggested analysis presented so far, this study allows us to venture some statements as regards the research questions:

1- How has the situation-evaluation text structure been described?

The answer to this research question was presented in Chapter II. I can sum it up by saying that this structural pattern is presented as a development of the problem-solution pattern; that it is one of the basic macro patterns of text structures that constitute the linguistic context for the basic clause relations to occur. Analysts have described it in relation to the linguistic choices at a microstructural level and to the typical patterns of clause relations at a macrostructural level. Hoey and Winter propose its identification by the use of paraphrase or a projected dialogue technique where proposed/elaborated questions ask for answers, which are part of the text, to complete the dialogue and, this way, elicit the function and organization of each element in this pattern of text structure

(Hoey, 1979, 1983, 1994; Winter, 1994). This text structure pattern, S-P-S-E, has been referred to as a typical organizational pattern of certain genres, but little attention has been given to it in terms of its social representativeness in relation to discourse practices and social relationships.

2- Does the situation-evaluation structure appear in combination with other patterns of text organization?

The account of genre presented thus far suggests that all the texts in a genre carry a uniform underlying pattern of textual organization. Hasan's (1989) GSP is a theoretical construct intended to encapsulate the possible range of patterns and structures available for selection within a genre. The term *potential* in GSP indicates that there is a combination between obligatory elements and optional elements, but it is the existence of obligatory elements in a given sequence that defines the boundaries of a genre and permits readers to identify incomplete, unrepresentative texts and differentiate generic forms. The optional elements consist of a range of available choices concerning language variation within a fixed generic structure. Thus, it is the structure, the underlying pattern, that differentiates genres, but this underlying pattern can have different surface realizations. Within such an account I answer this questions stating that the S-P-S-E constitutes an underlying pattern of such genres, but there can be variation/overlapping within the pattern and across the genre. For example, the writer can present a problem with a hypothetical-real pattern embedded in it, or either a general-particular pattern embedded in the situation. It also means that an advertisement can be organized by means of other pattern besides the S-P-S-E.

3- How does the situation-evaluation structure appear in the selected text analyzed in this study?

It appears in the complete version, i.e., situation-problem-solution-evaluation, but this is not the only form that this textual pattern is used. As previously pointed out, Jordan (1984) extensively presents examples of texts that bear different types of the standard S-P-S-E pattern. Among them there can be: problem, problem-solution, solution-problem, solution-evaluation, situation-problem, situation-evaluation, problem-solution-evaluation, situation-problem-solution, and other combinations, including other text structure patterns, according to the communicative purpose of the writer. At this point, I should comment that under Jordan's vast possible combinations there seems to be no obligatory elements necessary to characterize the pattern, following Hasan, and, as a consequence, the pattern S-P-S-E could not be classified this way since it would not preserve elements of characterization.

4- How can the complexity of the texts written under the situation-evaluation pattern be used to enhance CRA?

The perspectives on S-P-S-E, genres, and CRA discussed in this study indicate that all these topics are interwoven and can be said to influence positively readers' understanding of meanings of discourse events. It suggests that when readers learn the situation-evaluation pattern, and also other ones, they do not only learn a pattern of forms and structure but they also learn that this pattern represents a specific discursive event within a social structure. Hence, by analyzing each constituent of the S-P-S-E according to its overall function (social and linguistic), readers can develop a critical

sense towards the text and consequently, understand, conform (or not), and participate in the actions of a community.

5.1 Pedagogical implications

With the shifting from methods of teaching text analysis based only on grammar, cohesion, and rhetorical structures towards an emphasis on the integration of texts, language use, social life, and power (Meurer, in press), studies like this may have important applications in the field of foreign language teaching, most specifically in what concerns the development of CRA. Syllabuses should be designed to favor activities that hold multiple conceptions simultaneously (text structure, genre, and CRA) to stimulate students' recognition, practice, and use of the different existing organizational patterns and different genres under a critical reading approach.

The issue of text structure patterns as well as genres demand time and dedication of EFL teachers when selecting the material to work with students. It is recommended that teachers carefully choose authentic texts that carry the features to be worked with and perform a detailed analysis of the material at hand before assigning them to students (Wallace, 1989). With this, teachers can focus on the specific points to be developed and not analyze texts adrift. Students can also have the opportunity to select the texts to read, according to their habits, needs, familiarity with topics, and their personal reading interest. However, in this situation, teachers must be aware of their role in guiding the students' choices in order to avoid distortions of the main goals of the analysis.

I consider of paramount importance that teachers, above all, develop their studies, practice, and awareness concerning aspects of text structures, genre, and CRA mentioned in this research before engaging with such a work in the classroom. I also consider of great importance that aspects of CRA should be introduced to students not only in foreign language studies but also, and mainly, in their first language classes. Moreover, CRA should be introduced since the very beginning of studies, interdisciplinarily, with the only intention of promoting sound basis for the exercising of citizenship, the act of comprehending reality and acting upon it, participating in the social and political relations that are growing increasingly broader and diversified.

5.2 Limitations

The issues themselves approached in this study set a number of limitations mainly in what concerns critical discourse. Each perspective under scrutiny embodies broad aspects of analysis and interconnecting them broadens much more the scope of analysis. This fact makes it difficult to carry out extended analysis considering time and space limits of a thesis. Thus, few definitive conclusions could be drawn and other few generalizations could be made regarding pedagogical implications.

Another point of limitation is also that little is known about language use in the different social contexts of human activities in modern culture/society. Only recently has language been seen as an instrument of reproduction and/or social change and research is still to be developed.

5.3 Suggestions for future research

Based on the amplitude and limitations of the current study, the following suggestions seem to be appropriate for the outgrowth of the critical discourse-based approach to language teaching and learning:

1. Similar studies could be developed in order to integrate other text structure patterns with genres and CRA.

2. Studies on oral communication integrating text structure, genres, and critical language awareness should also be developed.

3. A survey in terms of school material could reveal how texts and reading are connected and it would serve as information for future changes regarding school material design.

4. A survey in terms of teachers' knowledge with regard to the interface of text structures, genres, and CRA could give basis for the offering of specific training/ courses for EFL teachers as well as for first-language teachers; for both who are in (under)graduate courses or those who have already graduated but lack the knowledge.

5. The effects of such integration on teaching writing should be investigated.

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